

K S O R

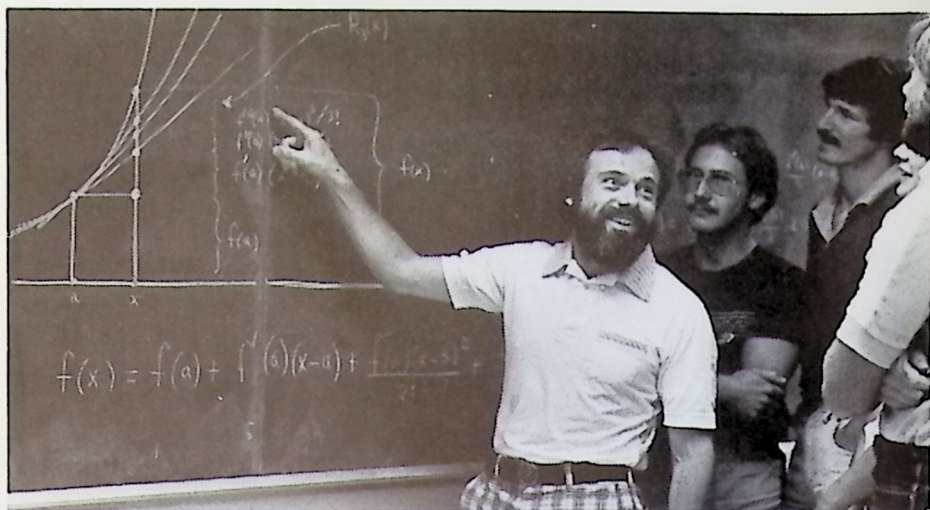
Guide

TO THE ARTS

MARCH 1987



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K S O R

Guide

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Photo by Helga Motley



State Ballet of Oregon - 18

Cover: "Acada"
by Princess Elizabeth Olowu
of Nigeria (see page 8)

KSOR welcomes your comments
1250 Siskiyou Blvd., Ashland, OR
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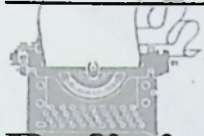
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FROM THE DIRECTOR'S DESK



Defining Public Radio

Just what is public radio? Professionals have wrestled with that definition for nearly twenty years. And I suspect listeners do at times as well. Sometimes we receive a letter from a listener suggesting that something that we broadcast *doesn't* "belong" on public radio or contending that something that we *are not* presenting *does* belong on a public radio station.

A few years ago, a research specialist who works with public radio stations was fond of suggesting to public radio personnel that they go into their favorite retail electronics store and ask to purchase a "public radio." It was his way of saying that radio is simply radio, whether commercial or noncommercial, and thinking of it in any other terms clouded the issue.

Everyone from congressional committees to the most widely esteemed public radio professionals has essayed the territory trying to define "public radio." They haven't succeeded and there still is no generally accepted definition. Any effort on my part, therefore, must at the outset appear reasonably adventuresome if not in fact ill-fated.

However, I have had some reason to ponder these matters in recent months as we at KSOR have wrestled with programming questions of an uncommonly complicated nature, as well as major technical changes. And I've come to a few conclusions.

The problem with defining public radio started in the 1960's when the term was coined. There was an implicit assumption that it *was* definable and at the national level from whence flowed funding and psychological impetus. The problem was compounded by the added assumption that you could build a public radio service simply by doing "good things," things that were *responsive* to community needs (particularly otherwise unserved ones).

Efforts to define public radio at the national level have been unsuccessful because the operative definition is inherently a localized one. If public radio is intended to embody a particular sense of sensibility to public concerns, or special commitment to responsiveness to community needs, obviously such a purpose is best achieved at the local level.

The reality is that you can't operate a radio station like anything other than a radio station. You can program different things than other stations do, but you can't lose sight of the fact that to many listeners you are simply another signal on the dial. You have to offer programs when people

are available to hear them and in a manner that facilitates listeners finding them. Those axioms are relatively the same for all radio stations. That was the underlying message of the consultant who facetiously suggested trying to purchase a "public radio."

So after due consideration I've come to the conclusion that the reason a definition of public radio is elusive is that public radio isn't a thing. It's a state of mind. It's the manner in which the individuals at a local public radio station interpret their responsibilities, the framework against which they determine which programs to schedule and how to present them, and which programs *not* to broadcast.

When you have a successful public radio station (that is, one which is well-listened to and financially stable), you probably have a station at which the staff is relatively well-attuned to the interests and needs of the community it serves. And that's why it is sometimes difficult to quantify programming decisions. Because, even though they are made in light of a body of data that indicates interest, accessibility and suitability of a program, ultimately decisions about programming *are* somewhat subjective and turn on an individual's sense of the ease with which a given program fits into the overall concept of public radio as defined at that particular station.

Most public radio stations are operated by agencies which are in some fashion affiliated with governments. And subjectivity in decision making is not something which generally is welcomed. And yet, when you are operating something which deals with the ideas that shape our world and an individual's artistic expressions of their personal visions of life, it seems fitting to me that decisions not be arrived at by formula and calculator. There has to be a *human* component in a process that is dedicated to reflecting and interpreting the world in which we live.

Like anything human, mistakes will be made. What one does with that experience is the key consideration. The further refinement of that evolutionary state of mind of just what public radio *means* becomes the central issues.

And I suspect that if public radio is *really* working, this process produces a "meeting of the states of minds" of broadcasters and listeners alike.

It's challenging. It takes work, on the part of the listeners and broadcasters. And it's no small wonder that no one has successfully "defined" public radio as yet.

— Ronald Kramer
Director of Broadcast Activities

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Cave Junction	90.9
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Women at Work

by Faye Cummings

The words and images by Ashland artist-poet and SOSC graduate Faye Cummings in **Women at Work: A Creative Project** celebrate women's contributions to the world of work with an emphasis on myths and archetypes. The complete series of 12 mixed-media paintings and corresponding poems will be on display March 4 - 19, 1987, at the Southern Oregon State College Women's Center. 1077 Ashland Street just west of Mountain Street.

I, Kxaru

Before the dust of dawn
Swirling over ocher fields
Is noticed by my husband Twi
And the village men
Who lean
Against our soft-bark baobab trees
I, Kxaru
Rise on thick-soled feet and gently
Over those who sleeping breathe
Tiptoe from the rustling dome
Of vine and thatch my hands built well
To gather kindling carefully

Beneath our Kalahari sun
Burning into coffee flesh
Then followed by the harsh monsoon
Weeping muddy rivulets
And bloated death
Beside the ripe cassava stretch
I, Kxaru
With my digging stick prod firmly
Into fickle sand
For klaru bulbs small yams
The starchy palm and fat white grubs
All these I carry to my clan

Below the purple skirt of sky
Tattered where the stars appear
Dancing over Dobe huts
And the hungry Zhun Twah fires
Where roasted birds
And duiker are devoured in prayer
Tired muscled
Hold my infant Bo and sit
Upon a bed of gemsbok hides
Crooning soft of nin berries
Mongongo nuts until he stirs
I, Kxaru
Sing of melon time



Mixed Media Collage, 30" × 42"

Carolyn at Macy's

Above cacophonies of costume jewelry
Where snakes of ivory and plastic
Drip and rattle
Golden chains and silver clasps
And rhinestones
Arguing for prominence do battle
I stand
A Macy's sentinel
Named Carolyn

You may have noticed
Very little fazes me
Under these fluorescent
Spotlights to the beat
Of easy listening babble
I've worked here seven years
And can tune it out at will
Even as I watch
For shoplifters
And credit cards
And banter with the manager
Or cash and charge cash and charge
My throngs of customers

My favorite part
Of working here
Is women like the matron
At the gaudy mirror
Trying on a string of rocks
That make her feel expensive though
She's wrinkled and her coat is old
And perhaps she's spent her life in
Some ungodly typing pool at present
She is Isis in her dressing room
And when the queen retreats
The shopper speaks



Mixed media acrylic collage 30" x 42"

Ahhh, what do you think, honey?
I think they suit you to a T.
Would you, by chance, like to
Try the matching earrings?
Not today, dear,
The goddess whispers
Confidentially.
Actually, I'm window-shopping.

And in a funny way
As sentinel of women's wear
I Carolyn
Of golden chains
Window-shop with her

Spirit Trails. In some rugs, especially the older ones, you will see a different colored thread running outward from the inside of the rug through the border to the selvage cord. It is commonly believed that the weavers put these spirit trails in their rugs to "let out the evil spirit." Actually, the weaver has put good spirits and ideas into her design, and when such a design is enclosed with a heavy solid border, the weaver is anxious to allow these good spirits to escape (via the spirit trail) so she can weave another good rug.

— Gilbert S. Maxwell, *Navajo Rugs*

Elsie Many Goats: To Weave a Two-Faced Rug

I.

Navajo hair
Braided bayeta
Indigo dusk
Yeis of yore
Scarlet flannel
Missionaries
Catholic swords
Conquistadores

Sumac teeth
Bullethole eyes
Kit Carson
The Cavalry
Bone white heddles
Broken combs
Blood of the Dineh
Unravelling

II.

Local color
Fleece and storm cloud
Local flavor
Bittersweet
When they pay us
By the pound
Rugs are laced
With sand
And sheep grease
When they pay us
By the hungry pound
Eagle fingers
Fashion drunken wefts
And myths
Of sacred mistakes

III.

I am Elsie Many Goats
Of Windowrock Arizona
I am a Dineh
A Person of the Earth
I weave
This two-faced rug
For granddaughter Norma
At school in Gallup
This one
Will take 200 hours
This one
Will have no flaws



Mixed media acrylic collage 30" × 42"

Princess Elizabeth Olowu



Princess Elizabeth Olowu and her "Oba Akenzua Olowu"

Nigerian Sculptor

by Betty LaDuke

Portraits of Benin royalty and other fine bronze sculptures reflecting Nigerian customs and traditions became more widely known in Europe "after 1897 when the British sent an army to defeat the *oba's* (king's) soldiers and capture Benin City. The *oba* was sent into exile and the contents of the *oba's* palace were sent to England and sold." It was not until

1970 that Nigeria gained independence from British rule, and tribal traditions, fostered by city-states and their *obas* with significant local authority, are still an integral part of Nigerian society.

The production and quality of commissioned palace art has steadily declined, but in recent years independent university-trained artists are contributing significantly to Nigerian culture. Among them is Princess Elizabeth Olowu of Benin whose monumental sculptures offer a refreshing feminist perspective to Nigeria's male-dominated sculptural heritage. During my 1986 visit to Olowu's studio, I was impressed by her technical skill and thematic diversity. Her work

ranges from three feet tall symbolic ceremonial vases to life-sized forms expressive of her diverse contemporary concerns.

I was eager to understand how the Princess, a warmly smiling, energetic 41-year-old mother of eight, overcame ancient cultural taboos prohibiting women from sculpting to develop her talent. At present she is a member of the sculpture faculty of Benin University and maintains her own bronze foundry. These are unusual achievements, as women have historically been omitted from the bronze workers' guild which in former years produced sculptures only for the *oba*. According to the Benin Museum of Art, "the traditional guild founder Igdegba is still held in reverence by the guild members."

Olowu told me that she was born into the palace community and palace art in 1945, but she credits her father, who ruled from 1933 until his death in 1978, with being an "enlightened *oba*" who encouraged her career. "His word was final," says Olowu. "It was law, but he was free to make changes."

As a young child Olowu learned from her mother, a court artist and the third but favorite of the *oba's* ten wives, the creation of elaborate hair and dress fashions incorporating intricate embroidery and beadwork. Olowu's mother also gave oracle consultations, and she was considered by the *oba* as his *Ehi*, meaning "second nature or shadow, and a person of good luck." Sacred ceremonies were performed in her honor.

At a young age Olowu preferred to observe the palace bronze casters and form objects with clay. She soon realized, "I couldn't do well in any other profession," and was overjoyed when the *Oba* saw her first few pieces. "He gave me the go-ahead to continue sculpting. He also called my attention to the fact that he was not satisfied with the present level of bronze casting." When Olowu experimented with casting small bronze pieces, she saw it was not very hard. "But some people were scared that my work would be inferior. Even my own brothers were scared of what I was capable of doing."

Again the enlightened *oba's* views prevailed when he gave Olowu permission, at age 18, to marry her high school friend. Marriages were usually arranged for political reasons, with daughters frequently forced to marry old chiefs. Olowu's first son was born in 1964, but in agreement with her husband, she says, "I planned to have education as well as children." She enrolled at the University of Nigeria at Nsukka. Unfortunately, her studies were curtailed by the Biafra War of 1967 to 1970, which Olowu describes as very rough, though Benin City remained free from attack.

For the next ten years she taught art to Benin schoolchildren ages 10 to 19. She would organize annual student exhibits which featured carved calabashes and a variety of straw, fabric, bead and leather projects. In 1975, Professor Todd, the first director of Benin University's newly



"Nude Children," cement, 1984



Zero Hour, cement

formed Creative Arts Department, visited Olowu's student exhibit and was impressed by her ability to motivate each student to create individual patterns and not copy. He insisted that she continue her own studies, and in 1976 she was among the first four to pass exams and enroll in the Benin University Creative Arts Department. By that time she had six children of her own.

Extremely ambitious, Olowu admitted also to periods of stress and conflict with her instructors. But she persisted with her work and was recognized in 1978 with the department prize for "best student." She was graduated the next year with her Bachelor of Fine Arts degree. The following year, in exchange for her cost-free education, Olowu was obliged to participate in the National Youth Service program and to teach with minimum

salary at a girls' secondary school. From 1981 to 1983, Olowu returned to Benin University for her Master of Fine Arts degree.

During this period of study, in addition to producing several monumental sculptures, she also focused on improving bronze smelting technology performed in Benin with few modifications since the fifth century. With the continued support of her husband, a construction and block-molding industrialist, she established her own model bronze-casting foundry. "My husband supplied lots of concrete, granite and laborers to help," Olowu proudly says, "and in turn, learned a lot about art from me. And all my children do art in one form or another."

In 1984, Olowu became the first woman on the sculpture faculty at Benin University. As enrollment of female

students continued to rise and art education programs to expand, Olowu became a significant role model as both teacher and artist. Her time was divided: mornings for teaching, and afternoons for her own studio work. Exhausted by this demanding schedule and anxious to fulfill her own aesthetic professional goals, Olowu now prefers not to teach.

In 1985, Olowu was recognized by Women in Nigeria for her contribution to the "enlightenment of women." She was also invited to exhibit at the International Women's Conference in Nairobi, Kenya, but the lack of government financial support for the transportation of both herself and her work made her participation impossible. Unfortunately, without consistent major sponsorship, except for some local and national exhibits, Olowu's work will continue to remain in her foundry courtyard exposed to the elements, rather than in museums where it should be honored and protected as part of Nigeria's national heritage.

Olowu's sculptures exhibit technical dexterity combined with her personal passion and expression. One of her earliest pieces cast in white cement is autobiographical. It depicts a young student seated at a desk, absorbed by a book. Olowu reminisces, "I was frequently teased as a child and called "Acada" or "bookworm." Today, "Acada" also represents a new image of Nigerian woman as intellectual achievers.

A more traditional theme is "*Oviekpó*" or "Young Masquerader" inspired by a tribal legend. This rectangular form produced in 1982 from a mixture of granite and cement is over eight feet high and represents an ancestor spirit. Each side has a distinct face so that *Oviekpó* can look around and see the whole world.

Olowu worked simultaneously on a series of three images of power: "*Oba*," representative of the monarchy; "*Eshu*," the priest of hell; and "*Christ*," bearing the weight of humanity's sins. Each piece is aesthetically diverse as Olowu explored the medium in conjunction with her personal interpretation.

On the life-size image of her father seated on a throne, the bronze inscription reads: "OBA AKENZUA OLOWU, 1899-1978, the first sculpture produced by the University of Benin, 1982, by his daughter PRINCESS ELIZABETH AKENZUA OLOWU." Olowu considers this piece as "the first non-traditional view of an *oba* in the history of Benin palace art." Seated upon a large throne, the *oba* seems humble and diminutive as he looks at us through his eyeglasses. The

(continued on page 40)



"Mother of Many," 9" × 12" bronze

The Belle in Japan

by Diana Coogle

"When you see people as they are in their everyday lives," Melissa Watt said, "horizons snap open." For Melissa Watt and Barbara Kidder, the horizons that had bounded their lives in Grants Pass snapped open during their November tour of Japan with *The Belle of Amherst*, William Luce's one-woman play about Emily Dickinson.

In the summer of 1985, during one of those slumps artists inevitably experience, Barbara Kidder's inner voice spoke to her: "Do *The Belle of Amherst*," it said, "and have Melissa Watt play Emily." It was a brilliant idea, and Kidder didn't question it. Careful directing and good acting turned the play into a local success both in Grants Pass and in Ashland, but the highest tribute came from Professor Kuniyoshi Munakata; a Fulbright teacher scholar of Noh theatre, who saw the play at Rogue Community College.

"Come tour Japan with your play," he invited the director and actor. "The International Culture Exchange Center will set up a performance schedule at community centers, schools, and universities throughout the country and provide you with host homes and families to stay with."

It was a brilliant idea, and neither Kidder nor Watt questioned it. After nine months of fundraising and benefit performances, they had the requisite \$5000, and, under the sponsorship of Rogue Community College, they were ready to go to Japan. On October 15, Barnstormers Theatre in Grants Pass gave them a bon voyage party, and the next morning at 8, they left Medford airport for Tokyo. Fourteen performances and thirty-one days later they were home again — with a world of difference between!

The Belle of Amherst was a success wherever they performed. Perhaps because there is a lot of drama going on in Japan and audiences had an established familiarity with live theatre, the language barrier was a minimal problem. Audiences ranged in age from junior high through senior citizens, and whether they were students or community members, they knew some English and had an understanding already of Emily Dickinson's poetry.

At Komazawa University, the oldest university in Japan, *The Belle of Amherst* played before 800 people. The hosts there were at the forefront of Japanese film criticism, had involved themselves in Shakespeare, and conversed well about Dickinsonian poetry. An audience of younger students wasn't always so knowledgeable. They may have studied English, but a classroom study of a foreign language doesn't automatically yield an oral comprehension of it; nor is Emily Dickinson's poetry, which forms the basis of the play, always easily understood. But the response to *Belle* was overwhelmingly positive. "People liked it and felt warm towards the character of Emily Dickinson," Watt said. Response, often in the form of essays or letters, generally expressed that though the writer may have experienced some language difficulty, the emotions of the play came through clearly in the movements and songs. One letter said, "I feel the

The Belle in Japan

distance close — I feel you very near," and another began, "Dear Miss Emily, I see you building beautiful castles in your mind," and another, "Why are you so proud and so distant? Now I can see inside and understand."

Reciprocally, Kidder and Watt were beginning to see inside Japan and to understand. "The Japanese have an ability for sparse beauty," Kidder said, and immediately both women began talking about Japanese food.

"The Japanese have a saying about food: 'First the eyes, then the nose, then the mouth.' They have a sense of aesthetic eating. If they serve you a piece of lemon, it will be a thin slice folded back like an opening flower. If you buy a box lunch on the Shankansen (the bullet train), you'll receive a box divided into dainty compartments, each containing a separate food: balls of rice, little pickled things, shrimp, relishes, custards, everything delicately and aesthetically arranged. Sashimi (raw fish) is another example of this culinary artistry. And when we went to Hamamatsu near Hamana Lake, we were told to be sure to eat ugani, eel pie. Eel pie?! It turned out to be delicious, unlike whatever you would think eel would taste like, with a delicious pastry like a cookie."

This sense of beauty goes deeper than aesthetic eating and world-famous gardens. It is that which turns kimonos into works of art with a subtlety of design on hand-dyed silks, and it is that which sets the standards for beautiful packaging in this consumer-oriented society. It is that, too, which allows for marvelous detail in art, as in the bunraku puppets Kidder and Watt saw in Gero, a re-constructed village something like Williamsburg. There they attended a one-man bunraku show. The puppets had porcelain heads and hands and hand-embroidered silk clothes with fine details both in the faces and in the clothes. "These stringless puppets had such flexibility of movement, such lifelike movements, that the puppeteer was able to create the impression that the dolls moved on their own," Kidder said. "He manipulated one hundred puppets on stage for the song-and-dance finale, including two musician puppets playing stringed instruments at the sides."



Melissa Watt, (third from l), and Barbara Kidder (with children) with host family and friends in Yamaoka, Japan

Bele in Japan

This same sense of beauty creates a fierce provincial pride in every region of Japan. The food, the pottery style, saki, dolls, music, a particular craft, even the pottery glaze of each province is distinct to it, and the inhabitants take pride in that distinctiveness. Each community has an annual culture festival hosted by the local school with activities that involve the whole community. The older ladies might play in the koto chorus; people on stage might do a song about planting time while women below dance. At one such festival, junior high students were performing *Romeo and Juliet* in Japanese. They used Samurai swords, made an attempt at Elizabethan period costumes, and remained true to the story, proving that the language barrier need not always be a deterrent to artistic expression.

"High school students are the same world over," Watt said. "The boy who played Romeo was obviously the popular school jock and giggled and tittered his way through Shakespeare's famous love scenes, egged on by his appreciative audience."

In a parallel manner to this provincial pride, there is particular pride in one's family heritage. The family name takes on great importance. In Japan one carries a name card, something like a business card, to be given to any new acquaintance. A prestigious name raises eyebrows. The ability to trace family heritage for 1800 years creates a strong desire for ethnic purity, so there is, in addition, an incredible racial pride. Foreigners stay foreigners for two or three generations in Japan.

In Yamaoka-cho, Kidder and Watt met Mr. Harada, the foremost kabuki make-up artist in Japan, whose father is a famous kabuki director. Mr. Harada is also a potter and puts kabuki faces on his vases. "He did a very special thing for us," Kidder said. "First he made us up as Kabuki characters. I was a warrior and Melissa a fire-dancer. Then he put silk over our faces to take the impression of the make-up. When the silk dried we had kabuki masks of our own faces."

Kabuki, like Noh, is a strict form of Japanese theatre. "Japan is a form-oriented society," Kidder said. "There is etiquette around everything, especially around eating. The sign of good etiquette is not to have an empty glass. If your glass is empty, your host will fill it. I finally learned that if I didn't want more, I couldn't empty my glass."

Hosting is a serious job in Japan, an art. In one small town Kidder and Watt stayed with a wealthy, traditional family whose large household consisted of the whole "extended family." The job of the hostess was a formidable and serious one. For instance, at meals she had to pay special attention to the positioning of the family and guests, whom she served before she herself would eat.

"In Japan I learned the art of serving people graciously," Watt said. "There is a great appreciation for the feminine art of giving and being gracious."

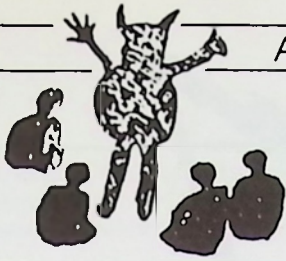
"Married is the place to be," Kidder said, "if you are a woman in Japan." Watt agreed. "Modern young women

(continued on page 40)



Barbara Kidder

Melissa Watt as Emily Dickinson



Sleeping in Koomookumpts' Bed

by Thomas Doty

For thousands of years, the Modoc Indians of northern California have gone on vision quests, sleeping in Koomookumpts' Bed, seeking power. The stone bed, at the top of a rock rising from the desert basin near Tule Lake, is the sacred center of the Modoc world. It was here that Koomookumpts, Modoc creator, made the world from the water of Tule Lake, reaching five times to scoop mud from the bottom and spreading it around to make the land. He shaped and decorated the world the same way a Modoc woman shapes and decorates a basket. When he was done, he crawled into his bed and his spirit sleeps there still. Here is where the world began and where the visions of its people are created and perpetuated.

At a time when lake water still lapped the lower cliffs of the rock, a man climbed to the top and had a vision. We know his story because he carved it, in the language of Native American rock writing, on a lower cliff that faces east. As the rising sun is a new beginning for each day, so this man's vision was a new beginning for his life.

He steered his canoe through the tules, landed it, and started up the Old Time trail to the top of the rock. Once there, he saw that the top was a perfect microcosm of the world. A ring of cliffs circled the rock like mountains, and in the middle was a pond. The water was caught in an ancient crater, a memory from when this rock was an underwater volcano and the level of Tule Lake was much higher, and also a memory from

when the world was nothing but water, before creation.

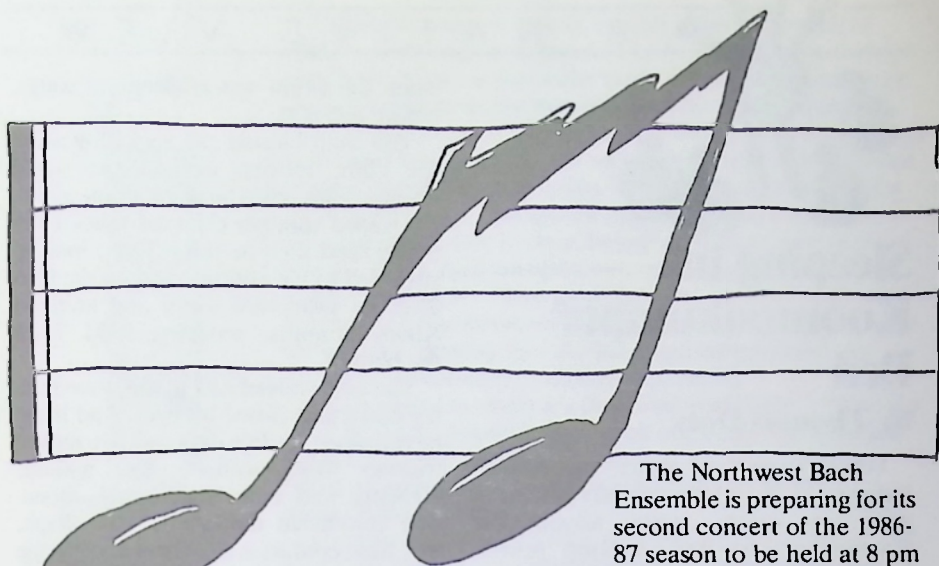
The man circled the rock, following the cliffs, looking out on the world through gaps, until he came to the pond. He waded through the mud toward the center, and then he dove. Five times he struggled to the bottom. And on the fifth dive, he swallowed water and imitated Koomookumpts, scooping mud from the bottom.

The man walked east to the stone bed, lay down and closed his eyes. And there he remained for five days and five nights, without food, without fire, without blankets, and most importantly, alone. The communal thinking of the village, that fluid confusion of primal knowledge and voices and dust, had been left behind. Here the thinking was harder, more intense. He was alone, but not lonely. A cold wind blurred the sharpness of the stars. The moon lit the nights like a tribal fire. Coyote howled down the rock. But the man didn't feel the cold. He didn't hear Coyote. The singing of his heart had taken over. His vision had started.

The story the man carved into the rock did not reveal details of his vision. That would have betrayed the spirit that was to become his power for life. He simply climbed back down the rock and canoed home to his people, with the focused eyes of a man who has been touched by the creator and shared his visions.

I have walked that same rock many times. I have slept in Koomookumpts' Bed and have felt the wind that carved the upper cliffs carve images into my dreams. The pond is dry these days. But one warm night, under a sky blazing with the fire of stars, I walked through the center of the crater and felt cold air surround me with the sharpness of a vision. And I drank the cold air, like water.

Thomas Doty is a storyteller, poet and teacher of Native American traditions of the Northwest, and has published several books on the Native people of southern Oregon and northern California.



Northwest Bach Ensemble

The Northwest Bach Ensemble is preparing for its second concert of the 1986-87 season to be held at 8 pm on March 17 at the Southern Oregon State College Music Recital Hall. This is the debut season for the ensemble, which enjoyed enthusiastic response to its premiere performance last November.

The ensemble has been organized and founded by Philip Bayles and Sherril Kannasto. Bayles is a freelance conductor and keyboard player who has appeared frequently with Southern Oregon ensembles.

He has conducted performances of the Rogue Opera, the Rogue Valley Symphony, and the Ashland City Band. He is a resident of Eugene, and student of famed Bach conductor Helmuth Rilling. He is also the founder of the Eugene Concert Choir, the Roseburg Chamber Orchestra, Hindemith Concerts Festival, and Eugene Opera.

Sherril Kannasto, of Ashland, holds a Master's degree in Baroque performance from the New England Conservatory in Boston. She currently performs with the Rogue Valley Symphony and Rogue Opera orchestras, the Ashland City Band, and the Siskiyou Baroque Ensemble.

Joining Bayles and Kannasto throughout the season are several of Southern Oregon's accomplished musicians: Penny Austin and Phebe Kimball, flute; Todd Barton, recorder; Irene Fitch, Glenn Matthews, and Pat Collins, oboe; Kathy Staller,

bassoon; Terrie Henderson and Linda Harris, French horn; Beth Martin and Mark Roseland, violin; Karen Hedberg and Bob Wilson, viola; Lori Presthus, cello; and Samantha Miller, bass. The participants take turns with solo, principal, and section responsibilities.



Margaret Evans, guest soloist

musical personnel and repertoire. The music that survives from this time is some of his most interesting and entertaining."

The Northwest Bach Ensemble is devoted to the recreation of both the spirit and the repertoire of Zimmerman's Coffee House. The musicians forming the Northwest Bach Ensemble have the variety of backgrounds necessary to perform these masterpieces on both modern and historical instruments, which encourages the 18th century practice of live embellishment. Most of the players also perform on multiple instruments, in keeping with another 18th century tradition."

Featured on the March 17 concert will be music by J.S. Bach and three of his musical sons as well. The guest soloist will be Dr. Margaret Evans, organist, who will perform J.S. Bach's *C Minor Pasacaglia*, BWV 582. Also included on the program will be J.S. Bach's *Brandenburg Concerto No. 1*; a keyboard concerto by Johann Christian Bach, *Sonata in F Minor for two Flutes* by Wilhelm Friedemann Bach; and Carl Philipp Emanuel Bach's *Sinfonia No. 3*.

The third and final concert of the Northwest Bach Ensemble's debut season will take place on May 21, at SOSC. Dr. John Miller, pianist, will appear as guest soloist. Additionally, plans are underway for a 1987 series of summer concerts in Bandon, Oregon.

In addition to enjoying the music, attendance at Northwest Bach Ensemble concerts will have an added long-term effect on the music community as the ensemble plans to donate a portion of its concert proceeds to the establishment of a Bach Scholarship to be awarded to an SOSC music student each year. Tentative plans are being made for the scholarship recipient to join the group in performance each season.

Tickets for the March 17 concert may be purchased at Bloomsbury Books in Ashland. More information may be obtained by calling (503) 482-5017.

Bayles says the formation of the ensemble grew out of his fascination with a particular era of Bach's life.

"From 1729 until 1742, J.S. Bach gave weekly concerts at Zimmerman's Coffee House in Leipzig. The ensemble, founded sixteen years earlier by Telemann, was composed of players from the University, the Church, the court; the opera, and visiting artists," Bayles explains. "And for the only period of his entire career, Bach was totally in charge of both the

State Ballet of Oregon: Ready to Move Forward



Dale Durphey

Diane Gaumond and Eric Hyrst

by Hildegard Bragg

The air seems charged with high-voltage the minute you sit down with Eric Hyrst to discuss the arts, ballet in general, and specifically, the ballet company he and Diane Gaumond founded six years ago. Hyrst's intensity leaves no room for doubt that he is consumed by the subject of classical dance.

His near fanaticism translates into an untiring determination to guide the State Ballet of Oregon through and around all pitfalls to become a world-class company.

An ambitious goal!

"Our first objective is to gain state-wide recognition. Then, within two or three years we want to become *the* company in the western states," he says matter-of-factly. "After that, we'll make it a national company traveling across the states and, finally, build it into an internationally viable company. That would

take about ten to fifteen years." He speaks with such calm authority and confidence, that it's as though it has already taken place.

Hyrst exudes the energy required to turn such visions into reality. One feels somehow privileged to have glimpsed the driving force, the psychological stamina which creates impresarios — and in the end gives the world the arts.

Why choose Ashland, or the Rogue Valley as the cradle for this enterprise? Part of the answer, of course, is that there is an established cultural climate here; the people of the area have a well-documented history as appreciators of the arts; and there is already a tourist audience during the summer months.

Hyrst talks about how television has been instrumental in bringing classical ballet dancing into the public's awareness and, he says, "We thought that with all the theater we have here, it would be



Eric Hyrst with Royal Winnipeg Ballet



Eric Hyrst and Diane Gaumond

wonderful to give to the people living in this area, a professional ballet."

Diane's engaging French accent takes the floor. "I think in all this, what is very important to mention is, that the company was built from scratch. Not many people realize that what there is today, we created from nothing."

"We want to find a place," she continues with intensity, "a place to start to develop talent, and at the same time expose Eric's talent as a choreographer — which I think people have recognized now, here in the [Rogue] Valley and way beyond! People who have seen 'Ballet in the Park,' or have seen the company on tour in other cities, have found that Eric's choreographic skills, his talent and artistic sense are rare — truly rare!"

Do they, as founders, feel that they have met some of their initial goals? Both agree that they have. "Look at 'Ballet in the Park!'" says Hyrst.

'Ballet in the Park' is the product of an idea which surfaced one morning in 1984 over a second cup of coffee in the Hyrst kitchen. "Diane has always loved summer festivals," Hyrst explains. "And as we were talking about the possibilities for the approaching summer, the thought came up again. The opportunity to bring ballet to people who would perhaps rarely or never have the chance to see a live ballet performance, to show another art discipline, seemed to be right before us." A call to Ken Michelson, Ashland's Director of Parks and Recreation, started the process that has led to what is now an Ashland tradition: a festival of professional ballet performances free to the public.

With a grant from the City of Ashland, the use of the Butler Bandshell in Lithia Park, and a lot of work, the State Ballet puts together a festival repertoire of classical traditional, classical contemporary, jazz, modern, and folk ballet dances. The 'Ballet in the Park' festival was an immediate success and has a rapidly growing following. Audiences of 500 to 800 persons during the first season swelled to over 1,000 people attending the performances of a more ambitious 1986 season.

Eric Hyrst and Diane Gaumond, the

husband and wife team, founded the State Ballet of Oregon in 1980 as a non-profit organization. Eric is quick to point out that, having been a professional dancer since his student years, he does not think of the company in a conservatory or civic way, but rather as a professional company, as part of the community. In 1980 the company performed in Ashland's old Varsity Theater before it was converted into the complex it is today. "Since those days we have seen miracles," he says.

Hyrst comes well qualified to conjure up miracles, or at least magic, in the world of classical dance. There were no backroads or sidetrips for the native of England as he prepared for his life's journey. With the decision to study ballet with Sadler's Wells (now the Royal Ballet) at the age of nine and pianoforte at the Royal College of Music in London, the stage was set; the spell was cast. He graduated into Sadler's Wells Company at the age of 15 as a professional dancer, made his debut as a soloist at 16, and two years later became premier danseur in *Les Sylphides*, partnering with Soviet ballerina Violetta Elvin.

The resume he produces is studded with internationally well-known ballet companies who have seen Hyrst as their principal dancer. Some names jump out at the reader: Metropolitan Ballet of London, New York City Ballet, Royal Winnipeg Ballet, and Les Grands Ballets Canadiens. A roster of individuals with whom Hyrst has partnered and choreographed reads like the famous names entries of an encyclopedia of dance. Ashton, Balanchine, Massine, Lew Christensen, Patricia McBride, Svetana Beriosava, Cella Franca, Kameransky, Rosella Hightower, Nadia Narina. The list goes on.

"I no longer dance, you know. Our career ends when a doctor's begins," Hyrst muses. The career on the stage, perhaps, but his career as choreographer, teacher, and leader of the ballet company he founded, fills every moment of his day, and nearly every thought.

The need to establish a school simultaneously with forming the ballet company was very much a part of the



Helga Matley

The Junior Company at Ballet in the Park

planning of Hyrst and Gaumond back in 1980. "Our project for the first two years was to present to the public the potential that was in the Valley, and to perform with the company. But as with every other walk of life, things become very nomadic. Dancers come, dancers go, and the company must continue. Therefore," he continues, "it becomes very important for us to establish a school at the same time [as the company]. This academy would house the future dancers of the company, if they wished to join." The Ballet Academy is a separate entity from the ballet company and operates as a profit organization.

Both Hyrst and Gaumond teach in the academy every day of the week. Hyrst directs the adult classes while Gaumond teaches the rudiments of classical ballet to children.

"My roles are so varied," says Diane. "I dance. I co-direct. I pull together with Eric to give this thing direction and continuity." And they both work in the academy. "He teaches; I teach. I raise the young dancers and look after them very carefully in all aspects of their training. Their mental health, their physical health, their toe health. The job is to guide each person towards his full potential."

The toils invested in the teaching academy have come to fruition with the recent formation of a Junior Dance Company. The young dancers made their public debut in December 1985, performing Webster Young's "Album" in Medford.

The Junior Dance Company's success has to be primarily attributed to Gaumond's efforts. Her study in Montreal, Canada, under Milenka Niederlova, a soloist with the Czechoslovakian Opera Ballet of Prague, and a number of prominent guest teachers, prepared her way as a dancer and teacher.

Gaumond left Quebec, where she was born and raised, to co-direct at the College of Wisconsin in Milwaukee. She has danced as a soloist for the Kansas City Ballet, and for the Springfield Civic Ballet in Missouri. Before settling in Ashland, she danced with the State Ballet of Washington.

Teaching has been part of Gaumond's life since 1974. During this time, she has learned that, as she puts it, "Talent is everywhere. Settle in a big place, a small place, on an island, you can't go anywhere in the world and not find talent! There is always potential to develop talent — if you have the ability."

Her teaching has neither been as exclusively formal nor as traditional in a classical ballet sense, as some academies with larger student enrollment. With hundreds of students clamoring at their doors, large institutions sometimes are forced to dismiss pupils who don't quite have the psychological strength to withstand such rigorous training, but do perhaps have a greater artistic capacity than those who are chosen to remain. Diane is in a position to take another route. She smiles, "I am able to offer young individuals who have talent, the desire, and the unflagging support of their parents, the opportunity to open doors to a special world."

There is no question that everything connected with ballet is expensive, including the training. What dividends are there to a person who has experienced ballet training, but chooses not to pursue a dancing career? It's hard to chart or graph. But if Hyrst's and Gaumond's training have anything to do with endowing them with their undaunted spirit and zest, it's worth it — to the last penny.

Undaunted, indeed. Hyrst and Gaumond have yet another vision for the future: an academy that would pro-



Helga Motley

Dance at Ballet in the Park

vide the total education of the child, with ballet training as part of the daily curriculum. "Then we would be educating the dancer!" emphasizes Hyrst.

What is on the horizon closer to the here and now? Many forward-looking ideas to shape the breadth and scope of the enterprise for the years ahead.

This spring, the company will take to the road for the first time to showcase its 'Ballet in the Park' productions. Redding, Yreka, the Bay Area, and to the north, Eugene and Portland are on the itinerary. It's time now to use this marketing tool to cultivate new audiences, advertise the ballet's presence, and entertain in the process.

Rogue Valley residents have shared in the delights of the 'Ballet in the Park' for the past two seasons. An eleven-week repertoire festival takes the spotlight on Monday nights (when the Oregon Shakespearean Festival theaters are dark), heightening Ashland's summer magic. Tourists find a reason to linger another day, and the community is presented with a special cultural experience.

The summer of 1987 will see an exciting and varied ballet festival in the marvelously appropriate setting of Lithia Park. The program will include a number of classic pieces close to the hearts of ballet lovers, as well as intriguingly unfamiliar selections. Hyrst is putting together a Tchaikovsky piece which utilizes the composer's ballet overtures. Resident composer Webster Young has

(continued on page 41)

Jazz Notes

Andrew Hill



by John Baxter

One of the major innovators in contemporary jazz will perform in Yreka this month as part of the Yreka Community Theatre's "At Last!" series. In this case, the concert series could not be more appropriately named. No, this performance is not by Wynton Marsalis, Miles Davis or Herbie Hancock. It features composer/pianist Andrew Hill, and you've probably never heard of him. But — at last — you will.

It's almost a cliché that the American music industry is five per cent creativity and ninety-five per cent marketing. To be a success means constantly watching the bottom line; adapting your music to the market, giving your life over to a record company promotion department and to various "image managers." But some artists steadfastly refuse to compromise, and insist instead on following their own vision. Andrew Hill is just such an artist; and during his career, he has created a body of work and an artistic voice both powerful and completely unique.

Hill was born in Haiti, but grew up in Chicago, where his family moved when he was quite young. He grew up in a musical environment: his father was a friend of Charlie Parker. "Music was available everywhere," Hill says. "You

could listen to almost anyone. At that time, music was organic, in your neighborhood. It was your aural area of communication, and you could hear so many great artists. Music was still part of the whole. Society had not yet become so acculturated, so categorically separated. Now socio-economic status or social aspirations determine what type of music you listen to."

Many different musicians influenced Andrew Hill. Among the pianists were Erroll Garner and Earl "Fatha" Hines, although one can also hear the influence of Duke Ellington, who, although best known for his compositions and band-leading, was also a key influence on many jazz pianists who came to prominence in the 1960s. Hill played gigs with Gene Ammons, Dinah Washington, Johnny Griffin and Johnny Hartman, among others, and first came to prominence on the West Coast when he played with Rahsaan Roland Kirk in Los Angeles. But Hill's days as a sideman were limited: his style and vision required that he be in the position of leader. By 1963, he had signed a contract with Blue Note records.

Andrew Hill's Blue Note releases were some of the most important and critically acclaimed of the 1960s, and his sidemen included the likes of Eric Dolphy, Bobby

Hutcherson, Freddie Hubbard, Joe Henderson, Richard Davis, and Booker Ervin. He made a long series of records for the label through 1969, when his career entered something of a recording hiatus. But by the mid-1970s, he was again recording, this time releasing a series of LPs for a variety of labels such as Arista-Freedom and Inner City in the United States, Soul Note in Italy, and East Wind in Japan. The early 1980s again brought a recording hiatus; which, given the structure of the American music, meant that, to the public, Andrew Hill was silent. He is recording again, though: a date with Clifford Jordan, Rufus Reid and Ben Riley will soon be out on Soul Note, and Hill made a video tape for Blue Note in Japan with an all-star band, including Woody Shaw, Bobby Hutcherson, Joe Henderson, Billy Higgins and Ron Carter. And Hill has negotiated a contract with the recently rejuvenated Blue Note, which will mark his return to this country's most prestigious jazz label.

Hill's breaks from recording imply inactivity, but nothing could be further from the truth. During the early 1970s, he moved into other areas of music, composing symphonic works, brass quintets, string quartets, even an opera (one of Hill's Blue Note releases, *Lift Every Voice*, contained a lot of vocal parts). In the late 1960s, Hill says, "I had just finished a string session for Blue Note, and I became Composer in Residence at Colgate University. I did a lot of things with the Syracuse Symphony Orchestra. Then, in the seventies, you had a resurgence of Black classical musicians' string quartets, like Kermit Moore's, that would perform my music, and give me small commissions." Hill has recently received commissions for film scores, and is collaborating with the Kronos String Quartet.

His performances have been equally diverse. This jazz giant, who has performed all over the world, also likes performing for rural audiences in the United States. He has made many such appearances under the auspices of the Smithsonian and various state arts

commissions. This year, in addition to his performance in Yreka, he will perform in places like Gillette, Wyoming, and several small towns in Montana. He even enjoys giving concerts in people's homes. These rural appearances appeal to Hill because he says they allow him access to a more organic, integrated life.

Hill's style is unique, his piano playing instantly recognizable. He exhibits some of the modernist angularity of pianists like Randy Weston and Mal Waldron, but his touch is more lyrical, a bit less percussive. His compositions are harmonically complex, and he seems to be as comfortable improvising with tonal colors as he is with melodies and harmonies. Hill seldom plays anything but his own compositions, but when he does, he seems to have an affinity for ballads, such as his gorgeous rendition of Duke Ellington's "Come Sunday" on his Arista-Freedom release *Live at Montreux*. He has the rare talent of forging extremely individual statements which are simultaneously on the cutting edge of jazz and compellingly beautiful.

When I first saw an announcement of Andrew Hill's appearance in Yreka, I could scarcely believe my eyes. When one lives in a largely rural area, certain trades are made, among them the ability to see and hear the major artists of our time. Thanks to the Yreka Community Theatre and the California Arts Council, this is one trade we don't have to make, at least this once. Andrew Hill is one of the most important figures in contemporary jazz. He is more than the accomplished technicians who tour the big festivals on big budgets with major record label support. He is one musician whose voice is unlike any others, whose achievement is unique. If you are a jazz fan, or if you have any interest in contemporary music, don't let his appearance pass you by.

The Andrew Hill Trio will appear in Yreka on Thursday, March 19 at 8 pm at the Yreka Community Theatre. Tickets are available through the Yreka Community Theatre, 810 N. Oregon Street, Yreka, California, 96097. Or call (916) 842-2355.

PROGRAMS & SPECIALS AT A GLANCE

First Concert and **Siskiyou Music Hall** feature several works by women composers in observance of Women's History Week March 2 through 7.

Horizons profiles singer/songwriter Judy Collins as she reflects on her 25-year career and how it intertwines with her personal commitment to the causes of peace, feminism, and civil rights on Tuesday, March 10, at 4 pm.

Sidran on Record talks with Janis Siegel of Manhattan Transfer as she discusses her solo career and the making of the group's latest record, "Vocalese," on Wednesday, March 18, at 10 pm.

Legacies: A Family History in Sound honors International Women's Day in this series exploring the history of American women and the family between 1600 and the late 1800s, on Thursdays at 4 pm beginning March 5.



Manhattan Transfer

New Dimensions talks founder/director of S Dancing Company, ab the spirit — free and u ideas and views on Su

Sunday	Monday	Tuesday	Wednesday
6:00 Weekend Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
9:00 Micrologus	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
9:30 St Paul Sunday Morning	10:00 First Concert	10:00 First Concert	10:00 First Concert
11:00 Audiophile Audition	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
12:00 Chicago Symphony	2:00 Philadelphia Orchestra	2:00 Cleveland Orchestra	2:00 Ton Carr
2:00 Santa Fe Chamber Music	4:00 Northwest Week	4:00 Horizons	3:00 A N
4:00 New Dimensions	4:30 Jefferson Daily	4:30 Jefferson Daily	4:00 Fres
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	4:30 Jeff Dail
6:00 The Folk Show	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	5:00 All T Con
9:00 Possible Musics including Music From Hearts of Space at 11 pm	9:00 Dead Souls	9:00 Sound of Writing	6:30 Sisk Mus
	9:30 Dateline 1787	9:30 Hitchhikers Guide	7:00 Mus
	10:00 Ask Dr. Science	10:00 Ask Dr. Science	9:00 Vint
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Trio
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**Dave
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Wednesday

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Hall
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e Radio
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Thursday

5:00 Morning Edition
7:00 Ante Meridian
10:00 First Concert
12:00 KSOR News
2:00 Music From
Europe
4:00 Legacies
4:30 Jefferson Daily
5:00 All Things
Considered
6:30 Siskiyou
Music Hall
9:00 Fourth Tower
of Inverness
9:30 Territory of Art
10:00 Ask Dr. Science
10:02 Jazz Album
Preview
10:45 Post Meridian
(Jazz)

Friday

5:00 Morning Edition
7:00 Ante Meridian
10:00 First Concert
12:00 KSOR News
1:30 Eleanor Naylor
Dana Music
Series
3:30 Marian
McPartland's
Piano Jazz
4:30 Jefferson Daily
5:00 All Things
Considered
6:30 Siskiyou
Music Hall
8:00 New York
Philharmonic
10:00 Ask Dr. Science
10:02 American Jazz
Radio Festival
12:00 Post Meridian
(Jazz)

Saturday

6:00 Weekend
Edition
8:00 Ante Meridian
10:00 Jazz Revisited*
11:00 Metropolitan
Opera*
2:00 San Francisco
Symphony*
4:00 Studs Terkel
5:00 All Things
Considered
6:00 A Prairie Home
Companion
8:00 A Mixed Bag
10:00 The Blues

* See above and
detailed listings for
time adjustments.

SUNDAY

*by date denotes composer's birthdate

6:00 am Weekend Edition

National Public Radio's weekend news magazine expands to Sunday, with host Susan Stamberg. Your Sunday newspaper on radio!

9:00 am Micrologus

A weekly program of music from medieval, renaissance and early baroque periods, hosted by Ross Duffin.

9:30 am St. Paul Sunday Morning

Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Eric Overland; and the Schmiesing Eye Surgery Center.

Mar. 1 Anner Bylsma, baroque cellist, and fortepianist Malcolm Bilson perform an all-Beethoven program, including the Sonata No. 2 in G, Op. 5, No. 2, Seven Variations on "Bei mannern, welche Liebe fuhlien," from Mozart's *The Magic Flute*, and the Sonata No. 3 in A, Op. 69.

Mar. 8 The Da Capo Chamber Players perform works by Haydn, Debussy, Bruce Adolphe, Ravel, Towers, and George Perle.

Mar. 15 Violinist Dmitri Sitkovetsky and pianist Bella Davidovich play works by Mendelssohn, Grieg, Brahms, and Prokofiev.

Mar. 22 The Mendelssohn String Quartet performs quartets by Charles Ives, Haydn and Schubert.

Mar. 29 This program features pianist Andras Schiff. The works he will perform have not been announced.

11:00 am Audiophile Audition

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and interviews with leading figures in audio and music will acquaint listeners with the sometimes bewildering world of music recording. Direct from the satellite in digital

sound, the program presents classical and jazz recordings of breathtaking quality.

National broadcast made possible by Telarc Digital, and Pioneer Audio Components. Local broadcast made possible by Progressive Audio of Grants Pass and Medford.

Mar. 1 Music from Bang Ba-Room and Bonk. This week features lots of percussion music and sonic fireworks, including music by Rimsky-Korsakov, Stravinsky, Pachelbel, the Mannheim Steamroller, and Duke Ellington. Also, an interview with George Graves of *Stereophile Magazine*.

Mar. 8 Surround Sound. This program introduces you to the concept of surround sound, with an interview on the subject with Bob Schuelein of Shure, and music by Bizet, Bernard Hermann, and Bach.

Mar. 15 British Imports. Audiophile recordings from England, including music by Vaughan Williams, Haydn, Holst, and George Shearing. Interview with Kent Bransford of *Hi-Fi Heretic* magazine.

Mar. 22 Pre-recorded Tapes. Audiophile tape recordings of works by Elgar, Bach, Honegger and Bruckner, and an interview with preamplifier designer Stan Klyne.

Mar. 29 Not-so-Classical Chamber Music. Music by Bach, Tchaikovsky, Chausson, Harold Blanchard and Scott Joplin. Interview with Roy Allison on speaker room boundary effects.

12:00 n Chicago Symphony Orchestra

A 39-week series of concerts under the baton of Music Director Sir Georg Solti and numerous distinguished guest conductors. Produced by WFMT, Chicago.

Mar. 1 Erich Leinsdorf conducts Faure's *Incidental Music to Maeterlinck's Drama, "Pelleas et Melisande,"* Op. 80; Ravel's *G Major Piano Concerto*, with soloist Alicia de Larrocha; and Copland's *Symphony No. 3*.

Mar. 8 Daniel Barenboim conducts the orchestra and soloists in a performance of Act II of Wagner's *Tristan und Isolde*.

Mar. 15 Sir Georg Solti conducts Bach's *Violin Concerto in D Minor*, with soloist Francis Akos; and Mahler's *Fifth Symphony*.

Mar. 22 Sir Charles Mackerras conducts Dvorak's *Symphonic Poem, The Midday Witch*, Op. 108, and the *Piano Concerto*, Op. 39 (with Male Chorus) by Busoni, featuring the Symphony Chorus and pianist Michelle Campanella.

Mar. 29 James Levine conducts two works by Mozart, the *Piano Concerto No. 20* in D Minor, K. 466, with soloist Alfred Brendel; and the *Requiem* in D Minor, K. 626.

2:00 pm Santa Fe Chamber Music Festival

The Southwest's most distinguished chamber music festival makes its annual broadcast visit to KSOR, with programs from the 1986



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festival, as well as highlights from past seasons. Produced by National Public Radio.

Mar. 1 Festival musicians perform works including Berio's *Children's Play* for Woodwind Quintet; Liszt's *Valse a Capriccio sur deux motifs de "Lucia et Rarisina;"* and Enesco's Sonata No. 3 in A Minor for Violin and Piano.

Mar. 8 Leon Kirchner is pianist in a performance of his own composition, *The Twilight Stood*; with soprano Beverly Hoch. The program also includes works by Beethoven and Bartok.

Mar. 15 Violist Geraldine Walther, cellist Carter Brey, harpist Heidi Lehwalder, and violinist Nina Bodnar are among the musicians performing works by Mozart, Kodaly, Debussy and Smetana.

Mar. 22 Works by Hummel, Shostakovich, Brahms and Ginastera are performed by Festival musicians.

Mar. 29 Pianist Andras Schiff, oboist Allan Vogel, and pianist Jeffrey Swann perform works by Beethoven, Mozart, Poulenc, and Carter.

4:00 pm New Dimensions

New Dimensions explores the myriad ways in which the world is changing through interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

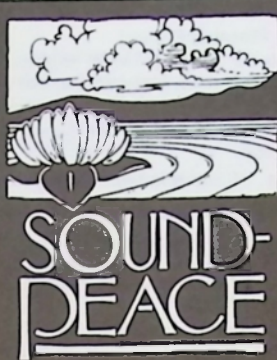
Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Mar. 1 Rumi: Poet of Divine Ecstasy with Coleman Barks. A look at the exultant poetry of Jelaluddin Rumi, the thirteenth-century Sufi poet. Coleman Barks is Associate Professor of English at the University of Georgia, and co-translator with John Moyne of two volumes of Rumi poems.

Mar. 8 Living Your Vision with Liliias Folan. The famed TV Yoga teacher and author talks about her own life's journey and how she has followed her heart.

Mar. 15 Living in the Moment with Andre Carpenter. Taking time to focus on the right question to ask instead of always seeking answers, underscores this dialogue about what is required to live in the spirit, free and unfettered by conventional ideas and views. Carpenter speaks of his own journey as a professional actor and artist. He is the founder/director of Southern Oregon's Human Dancing Company.

Mar. 22 Intuition as Skill with Weston Agor. More and more organizations are seeing the wisdom of intuitive decision making, and Agor



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has researched thousands of executives who regularly use their intuition to make decisions. He presents insights about using the intuition to increase effectiveness in literally any area of life.

Mar. 29 Go for Life with Paula Carroll. Share the anxiety, rage and joy of one woman's struggle to save her life and the lives of others who have fallen victim to medical incompetence as Paula Carroll recounts her amazing story. Carroll is the founder of Consumers for Medical Quality.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

Join host Brian Freeman for a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

9:00 pm Possible Musics

Host David Harrer features "New Age" music from all over the world. Many of the recordings are rare imports. The program also includes:

11:00 pm Music From the Hearts of Space

Local funding by Soundpeace, Ashland.

2:00 am Sign-Off

MONDAY

*by date denotes composer's birthdate

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 am Local and regional news with Annie Hoy

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR News Director Annie Hoy presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:37 am Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family and the Northwest Nature Shop.

8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.

9:34 am The Bioregional Report

A look at environmental, social, economic, and resource issues in the Klamath-Siskiyou Bioregion, produced by the Siskiyou Regional Education Project.

Funded by the Carpenter Foundation of Medford.

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

Mar. 2 AMY CHENEY BEACH: Piano Quintet

Mar. 9 BRAHMS: Piano Concerto No. 2

Mar. 16 DOHNANYI: Cello Sonata, Op. 8 CD

Mar. 23 COPLAND: *Appalachian Spring* CD

Mar. 30 PROKOFIEV: *Romeo and Juliet*, Suite No. 2

12:00 n KSOR News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm The Philadelphia Orchestra

A new 39-week season of concerts by this world-renowned orchestra. Produced by WFMT in Chicago.

Mar. 2 Gilbert Levine conducts *Aureole*, by Jacob Druckman; Mozart's *Adagio* in E. K. 261; the *Violin Concerto*, by Panufnik, with David Arben, soloist; and the *Symphony No. 2* in D, Op. 73, by Brahms.

Mar. 9 Riccardo Muti conducts the *Overture to L'aggressivo raggirato*, by Domenico Cimarosa; Mozart's *Piano Concerto No. 20* in D Minor, K. 466, with soloist Murray Perahia; the *Overture to Lodoiska*, by Luigi Cherubini; and Haydn's *Symphony No. 84* in E-flat.

Mar. 16 William Smith conducts Villa-Lobos' *Bachianas brasileiras No. 1* for eight cello; Vivaldi's *Guitar Concerto* in D; Castelnuovo-Tedesco's *Guitar Concerto* in D; and *Tapiola*, Op. 112, by Sibelius. Guitar soloist is Christopher Parkening.

Mar. 23 Klaus Tennstedt is guest conductor for a single work, Mahler's *Symphony No. 7* in E, *Song of the Night*.

Mar. 30 Riccardo Muti conducts Beethoven's *Coriolan Overture*, Op. 62, and *Symphony No. 2* in D, Op. 36; Prokofiev's *Violin Concerto No. 2* in G Minor, Op. 63, with soloist Kyung-Wha Chung; and *Three Dances from El sombrero de tres picos* by Manuel de Falla.

4:00 pm Northwest Week in Review

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C., will affect you!

Local funds by Medford Steel and Medford Blow Pipe, divisions of CSC, Inc.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the



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KSOR News staff, and hosted by Tom Olbrich.

5:00 pm All Things Considered

Noah Adams hosts this award-winning news magazine.

Local funds by John G. Apostol, M.D., Medford; Drs. Bruce Johnson, Jerome Nitzberg and Richard Morris of Southern Oregon Family Practice; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Your host is Carlton Ward.

Mar. 2 TAILLEFERRE: Sonata for Violin and Piano

Mar. 9 DEBUSSY: Nocturnes

Mar. 16 BACH: Harpsichord Concerto in D

Mar. 23 VANHAL: Bassoon Concerto CD

Mar. 30 SCHUBERT: Piano Sonata in A, D. 664

9:00 pm Dead Souls

A dramatization of one of the most unusual classics in Russian literature: Nicolai Gogol's *Dead Souls*. The nine-part radio drama recounts the bizarre tale of a cashiered bureaucrat who uses the names of dead serfs as collateral for an immense loan.

Mar. 2 Rumors fly as Chichikov, lately esteemed as a millionaire, is now suspected of being a brigand, or possibly the Emperor Napoleon. A flurry of investigations results in nothing as Chichikov's scheme collapses around him.

Mar. 9 To his dismay and horror, Chichikov learns that his scheme of acquiring dead serfs as property has turned the town against him, and in desperate haste flees into the depths of Russia. (This concludes the series.)

9:00 pm RadioArcade

Beginning March 16

Four compelling half-hour dramas unfold the frantic and often chilling adventures of a young man and his father playing potentially deadly video games of nuclear war and international intrigue. Eli Wallach stars.

Mar. 16 Situation Room After inserting a quarter into a mysterious video game, Roy finds himself in the Situation Room of the White House, as a crisis in the Middle East begins to escalate into a confrontation between the Soviet Union and the United States.

Mar. 23 The Campaign Game In a biting satire of the electoral process, Roy's father, Jack, joins his son for a game, becoming the campaign manager of a savage political contest.

Mar. 30 The American Dream Roy's father may be trapped in the video game he has been playing, and Roy and his mother desperately try to find the missing man.

9:30 pm Dateline 1987

This series brings you "up-to-the-minute" coverage of the framing of the U.S. Constitution in 1787. Produced by the National Radio Theatre of Chicago.

10:00 pm Ask Dr. Science

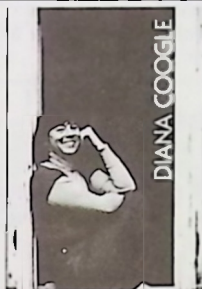
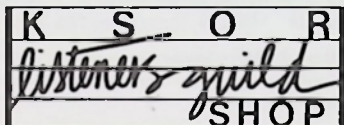
A production of craziness by the Duck's Breath Mystery Theatre.

Local broadcast made possible by The Gateways Program of Douglas Community Hospital of Roseburg.

10:02 pm Post Meridian

Michael Perry hosts an evening of jazz to complete the day. Call in your requests!

2:00 am Sign-Off



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TUESDAY

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5:00 am Morning Edition

6:50 am Regional news with Annie Hoy

6:57 am Russell Sadler's Oregon Outlook

7:00 am Anto Meridian

Regional News: 7:30, 8:30, 9:00 and 9:30 am.

Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Mar. 3 BAUER: Sonata for Violin and Piano

Mar. 10 FRESCOBALDI: *Messa sopra l'aria della Monica*

Mar. 17 HARTY: An Irish Symphony CD

Mar. 24 RACHMANINOV:
Symphonic Dances

*Mar. 31 HAYDN: Symphony No. 104

12:00 n KSOR News

Headlines, weather forecast and the Calendar of the Arts.

2:00 pm Cleveland Orchestra

A season of concerts under Music Director Christoph von Dohnanyi

Mar. 3 Christoph von Dohnanyi conducts *An American Overture*, by Britten; Ravel's *Concerto in G*, with soloist Rudolf Buchbinder; and the *Symphony in D*, by Franck.

Mar. 10 Christoph von Dohnanyi conducts the *Chamber Concerto* for Violin, Piano and 13 Winds, by Alban Berg; and Beethoven's *Symphony No. 6*.

Mar. 17 Jahja Ling conducts Bernstein's *Divertimento* for Orchestra; The *Violin Concerto No. 3* in B, Op. 61, by Saint-Saens, with soloist Elmar Oliveira; and the *Symphony No. 1* in A-flat, by Elgar.

Mar. 24 Kurt Masur conducts the *Memorial to Martin Luther King* for Cello and Orchestra, by Oscar Morawetz, with soloist Stephen Geber; and the *Symphony No. 9* in D, by Mahler.

Mar. 31 Kurt Masur conducts *Ein Deutsches Requiem*, by Brahms, with the Cleveland Orchestra Chorus, and soloists.

4:00 pm Horizons

This series from NPR focuses on the lives, cultures and problems of the many minority groups in America.

Mar. 3 **They Will Be Heard: The Elderly Ojibwa.** This program introduces the elders of the Native American Ojibwa people, who perform religious duties, teach traditions, and serve as advisors to the community.

Mar. 10 **Judy Collins.** A profile of the famed singer/songwriter, who reflects on her twenty-five year career and how it intertwines with her personal life and commitment to the causes of peace, feminism, and civil rights.

Mar. 17 **The Voyage of the Blasket Islanders.** Residents of Ireland's Blasket Islands, who were relocated in 1953 to the Kerry mainland and to Springfield, Massachusetts, reflect on the heritage of writing, storytelling, and music-making they seek to preserve in their new homes.

Mar. 24 **Orisa: Religious Traditions.** An exploration of the nature-based religion with more than 400 deities, which has been practiced by the Africans brought to the Americas as slaves — and practiced by their descendants.

Mar. 31 **Guatemala: Culture of Fear.** In the 1970's, anti-Indian violence forced many Mayans to flee from their native Guatemala for Mexico and the United States, where new environments have forced them to survive in non-traditional ways, and to sacrifice their self-sufficiency.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford;

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Earl H. Parrish, M.D., Medford; Drs. Bruce Johnson, Jerome Nitzberg and Richard Morris of Southern Oregon Family Practice; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

- Mar. 3** ARCHER: Sonata for Alto Saxophone and Piano (1972)
Mar. 10 CHOPIN: Piano Concerto No. 2 in F
Mar. 17 BAX: *The Garden of Fand*
Mar. 24 SCHOENBERG: *Verklärte Nacht*, Op. 4
Mar. 31 STRAUSS: *Eine Alpensinfonie*

9:00 pm The Sound of Writing

Mar. 3 A non-English speaking couple is stranded, but a young boy finds an unusual way to communicate with them in "Speaking French in Kansas," by Robert Day. A resourceful man finds a way to live in the streets in "Blessed Be," by Barry Targan.

Mar. 10 An office worker thinks about her love life in "The Temp," by Luci Nevai. A man's love for his beautiful, mysterious wife is the theme of "The Good Hider" by Jim Heynen. And a little boy learns about spring in "The Waking of the Carrots."

Mar. 17, 24, 31 To be announced.

9:30 pm Hitchhiker's Guide to the Galaxy

A repeat of this popular science fiction comedy series. Produced by the BBC.

Mar. 3 Zafod, who escapes from the Total Perspective Vortex only because of his cosmic ego, attempts to decipher clues to rescue his companions from the past.

Mar. 10 Dent and Zafod, who is revealed to be President of the galaxy, manage to evade the Vogons, who are out to destroy the last Earthling as part of a galactic power struggle.

Mar. 17 Landing on the planet of Brontitoli, Arthur Dent encounters a race of bird people who worship an ancient statue of Dent discarding a lousy cup of tea.

Mar. 24 Arthur Dent solves the mystery of the planet Brontitoli: an uncontrolled proliferation of shoe shops apparently pushed the once-proud civilization into economic collapse.

Mar. 31 Due to a fluke, Arthur Dent loses the answer to the ultimate question and becomes a fugitive with an unknown future. (This concludes the series.)

10:00 pm Ask Dr. Science

Produced by the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian

Jazz selected for the late night by John Foster.

2:00 am Sign-Off

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WEDNESDAY

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5:00 am Morning Edition

6:50 am Regional news with Annie Hoy

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz; and KSOR News Director Annie Hoy presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am **Star Date**

8:37 am **Ask Dr. Science**

9:57 am **Calendar of the Arts**

10:00 am First Concert

Mar. 4 CHAMINADE: Concertino for Flute, Op. 107

Mar. 11 BEETHOVEN: Piano Sonata No. 27 in E, Op. 90

***Mar. 18** RIMSKY-KORSAKOV: Symphony No. 3

***Mar. 25** BARTOK: Music for Strings, Percussion and Celeste

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

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Mar. 4 Lorin Maazel conducts the Vienna Philharmonic in Brahms' Symphony No. 1 in C, Op. 68.

Mar. 11 Pianist Alexander Toradze performs Liszt's Variations on a Theme of Bach; and the Prokofiev Sonata No. 7 in B-flat, Op. 83.

Mar. 18 Flutists Jean-Pierre Rampal and Alain Marion join pianist/harpsichordist John Steele Ritter in a program of trio sonatas by J.S. Bach.

Mar. 25 Lorin Maazel conducts the Vienna Philharmonic in a performance of Beethoven's Symphony No. 5 in C, Op. 67.

3:00 pm A Note To You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Mar. 4 Roland Nadeau concentrates on comparisons, examining a work by Mozart which inspired a similar work by Beethoven; and an original and revised version of a mazurka by Chopin.

Mar. 11 Guest host John Balme presents a look at the Pulitzer Prize-winning opera, *the Consul* by Gian Carlo Menotti.

Mar. 18 Roland Nadeau's guest is Harold Wright, principal clarinetist of the Boston Symphony.

Mar. 25 With guest Harold Wright, Roland Nadeau looks at a work with which clarinetist Wright is closely identified: Mozart's Clarinet Quintet in A Major, K. 581.

4:30 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

Mar. 4 Lyricist Sammy Cahn talks about and sings some of his most famed songs, reminisces about writing lyrics for Frank Sinatra and Bing Crosby, and describes the difficulty of creating perfect rhymes.

Mar. 11 Pulitzer Prize-winning poet Carolyn Kizer reads poems about friends and lovers, and reflects on being one of the few successful women poets of her generation.

Mar. 18 Short story writer Grace Paley reads one of her short stories, describes her evolution from poet to fiction writer, and recalls her childhood in the Bronx during the Depression.

Mar. 25 Dennis McCarthy discusses his 20-year career with the Secret Service, during which he protected five presidents — and wrestled the gun from would-be assassin John Hinckley.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features. Wednesday includes Russell Sadler's Oregon Outlook and the Bioregional Report.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Bruce Johnson, Jerome Nitzberg and Richard Morris of Southern Oregon Family Practice; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Mar. 4 BEACH: Sonata in A for Violin and Piano

Mar. 11 BRUCH: Scottish Fantasy

***Mar. 18** RIMSKY-KORSAKOV: Scheherezade

Mar. 25 SCHUBERT: Piano Trio No. 1 in B-flat CD

7:00 pm Music Memory

Mar. 4 STRAVINSKY: *The Rite of Spring*

Mar. 11 Review Week: A work from past weeks will be repeated.

The Music Memory test will be held in local schools the week of March 26.

Local funding for Music Memory is provided by Hampton Holmes Real Estate of Ashland.

9:00 pm Vintage Radio

Highlights of the best — and worst — of drama

and entertainment in radio's "Golden Age."
(We of course emphasize the best.)

9:30 pm What Ho! Jeeves

Set in a timeless England of Mayfair clubs and country house-weekends. *What Ho! Jeeves* romps through 29 half-hour episodes chronicling the delirious misadventures of the addle-brained man-about-town Bertie Wooster and his ever-resourceful valet, Jeeves. These BBC adaptations of P.G. Wodehouse's immortal stories star Sir Michael Horden as Jeeves and Richard Briers as Bertie, along with a stellar cast of British actors. This month we conclude the story, "Right Ho! Jeeves," and begin "The Code of the Woosters."

Mar. 4 An Awful Doom Gussie gets engaged to Angela, putting "the blighted Bassett" back on the market.

Mar. 11 Jeeves Finds the Key Re-christened "Attila" by Aunt Dahlia, Bertie rings the fire bell and takes a bicycle ride. All ends happily, except for the white mess jacket.

Mar. 18 The Silver Cow Creamer Bertie visits Aunt Dahlia, who commissions him to sneer at an eighteenth-century cow creamer, an object coveted by both Uncle Tom and fellow collector Sir Watkyn Bassett.

Mar. 25 The Small, Leather-Covered Notebook Transmogrified by Jeeves' advice to bolster his confidence, Gussie makes libelous notes about people in a small notebook, which is now in the possession of the shameless Stiffy Bing.

10:00 pm Ask Dr. Science

10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran hosts this series tracking trends in the jazz world.

Local funds by Sheckells Stereo of Grants Pass and Medford.

Mar. 4 Jon Hendricks, father of vocalese, displays his literary talents with the stories behind such classics as "Sing a Song of Basie," and the latest Manhattan Transfer record, *Vocalese*.

Mar. 11 South African pianist Abdullah Ibrahim discusses his record, *Ekaya*, and reveals the philosophy behind his deceptively simple compositions.

Mar. 18 Janis Siegel of the Manhattan Transfer discusses the making of the group's latest recording, *Vocalese*, as well as her solo career.

Mar. 25 Pianist Barry Harris offers his harmonic theory of improvisation and treats listeners to a preview of his latest recording.

11:00 pm Post Meridian

Valerie Ing hosts more jazz for the night time.

2:00 am Sign-off

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You can have the KSOR GUIDE sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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THURSDAY

*hy date denotes composer's birthdate

5:00 am Morning Edition

- 6:50 am Regional news with Annie Hoy
- 6:57 am Russell Sadler

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz. and KSOR News Director Annie Hoy presents the latest local and regional news. at 7:30, 8:30, 9:00 and 9:30 am. Plus:

- 7:37 am **Star Date**
- 8:37 am **Ask Dr. Science**
- 9:57 am **Calendar of the Arts**

10:00 am - 2:00 pm First Concert

- Mar. 5 **FANNY MENDELSSOHN:** Trio in D. Op. 11
- Mar. 12 **BRITTEN:** Young Person's Guide to the Orchestra
- Mar. 19 **HUMMEL:** Trumpet Concerto CD
- Mar. 26 **MOZART:** Piano Concerto No. 18, K. 456 CD

12:00 n KSOR News

Headlines, weather, and the Calendar of the Arts.

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Mar. 5 The Berlin Radio Symphony Orchestra, the Stuttgart Radio Symphony Orchestra, and the Southwest German Radio Symphony Orchestra perform Brahms' Third Symphony, Schumann's Piano Concerto, with soloist Murray Perahia, and Liszt's "Dante" Symphony.

Mar. 12 The Budapest Symphony Orchestra, conducted by Gyorgy Lehal, members of the Hungarian Radio Children's Choir, and

soloists are featured in Liszt's *The Legend of St. Elizabeth*.

Mar. 19 Bernard Klee, Matthias Bamert, and Nikolaus Harnoncourt conduct the Southwest German Radio Symphony Orchestra in works by Mozart, Berg, and Schubert.

Mar. 26 The Symphony Orchestra of Spanish Radio, the Southwest German Radio Symphony Orchestra, and the Hungarian Radio Symphony Orchestra offers works by Halffter, Debussy, and Beethoven.

4:00 pm Logacies: A Family History In Sound

To honor International Women's Day, this series explores the history of American women and the family between 1600 and the late 1800s.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol M.D., Medford; Drs. Bruce Johnson, Jerome Nitzberg and Richard Morris of Southern Oregon Family Practice; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

- Mar. 5 **COULTHARD:** Sonata for Cello and Piano
- Mar. 12 **STRAVINSKY:** *Petrouchka* (Version for Two Pianos)
- Mar. 19 **RAVEL:** *Le Tombeau de Couperin* CD
- Mar. 26 **GRANADOS:** Six Pieces on Popular Spanish Songs CD

9:00 pm The Fourth Tower of Inverness

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series, produced by ZBS Media follows the adventures of Jack Flanders as he solves the mystery of the mountaintop Victorian mansion known as Inverness.

Mar. 5 The Lotus Jukebox The music of the ghostly Wurlitzer once again casts its mysterious spell over Jack, who thinks he sees the long-lost Uncle Henry.

Mar. 12 The Secret Laboratory Jack and Little Frieda follow one of the mansion's many secret passageways and discover Dr. Mazoola's incredible laboratory.

Mar. 19 Higher Forces at Work Preparing himself for another encounter with the spectral jukebox, Jack re-enters the Fourth Tower with a sackful of nickels to try and unleash its secrets.

Mar. 26 Along the Dotted Line Jack and Uncle Henry set off on the last leg of their quest, and are confronted by a familiar intruder.

9:30 pm The Territory of Art

This series examines, explores, and presents contemporary artmakers, art and art issues. Produced by the Museum of Contemporary Art of Los Angeles, and hosted by Eric Bogosian.

Mar. 5 Suite, Machines The sounds of industrial machinery are arranged and mixed like music played by an orchestra in a rich composition. The voices of the people operating the machines provide the narrative and amplify the emotional responses of humans in an increasingly mechanized world.

Mar. 12 The Exile of Breyten Breytenbach This expatriate South African shares his tale of protest. An elegant portrait of a painter and poet who is compelled to express his conscience in the face of Apartheid.

Mar. 19 TV Times Writers Paul Krassner and Ilene Segalove team up to take on the mesmerizing powers of television. Segalove's "real-life TV tales" and Krassner's case-history of a woman who shot her TV set are combined in this program which warns us that the tube can drive us crazy, even if we never watch it.

Mar. 26 Three Penitential Visions for Radio In this work commissioned especially for radio, composer Ingram Marshall creates an extension of his previous works. Natural sounds of bells, birds, and human voices are combined, rearranged, and reconstituted in this dance-like, two-part example of contemporary thinking about music.

10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

Each week KSOR presents the newest and best releases in jazz.

10:50 pm Post Meridian

Jazz for the late night. Your requests are always welcome.

2:00 am Sign-Off

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FRIDAY

*by date denotes composer's birthdate

5:00 am Morning Edition

Includes regional news with Annie Hoy at 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Mar. 6 ZAIMONT: *Calendar Set*

Mar. 13 SIBELIUS: Violin Concerto in D

Mar. 20 SCHUBERT: Piano Sonata in B-flat

Mar. 27 BEETHOVEN: Symphony No. 2 in D CD

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

1:30 pm The Eleanor Naylor Dana Music Series

Concerts from the 1986 Vienna Festival and the 1986 Salzburg Festival, two of the world's finest music festivals.

Mar. 6 To be announced.

Mar. 13 Pianist Andre Gavrilov performs a recital of works by Scriabin and Rachmaninoff.

Mar. 20 Klaus Martin Ziegler conducts the Mozarteum Orchestra and the Stuttgart Radio Choir in Bach's Motet for Two Choirs, "Der Geist hilft unsrer Schwachheit auf," BWV 226; Mozart's Kyrie in D Minor, K. 341, and Regina Coeli in B-flat, K. 127; and the Missa Augustiis in D Minor ("Lord Nelson Mass"), by Haydn.

Mar. 27 Gerhard Wimberger conducts the Mozarteum Orchestra in an all-Mozart program, including the Symphony in D Major, K. 45, the Concerto in B-flat, K. 207 and Rondo in B-flat, K. 269, for violin and orchestra, with soloist Thomas Zehetmair, concert arias, with soloist Magda Nador, soprano, and the Symphony in D from the Serenade, K. 320.

3:30 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Mar. 6 Mulgrew Miller is a young pianist with a sense of history, as demonstrated when he and Marian McPartland take turns soloing on Art Tatum tunes including "Would You Like to Take a Walk?" and "I Surrender Dear."

Mar. 13 At home with opera and folk music, pianist Butch Thompson shows where his heart lies with his interpretation of Billy Strayhorn's jazz ballad "Daydream," and in his duet with Marian on the Earl Hines classic, "Rosetta."

Mar. 20 Marian's guest is the popular Toronto-based pianist Carol Britto.

Mar. 27 The busy Larry Novak composes, arranges, teaches, and on this program, plays Jerome Kern's "Yesterdays," and his own "Little Princess." He and Marian also perform a duet of "Alone Together."


4:30 pm The Jefferson Daily


KSOR's weekday report on events in Southern Oregon and Northern California. Friday includes Steve Forrester's report on events in Washington, D.C., as they affect the Northwest, and Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford,

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Earl H. Parrish, M.D., Medford, and Computer-land of Medford.

6:30 pm Siskiyou Music Hall

Mar. 6 CLARKE: Sonata for Viola and Piano

Mar. 13 PISTON: String Quartet No. 4

Mar. 20 BRAHMS: Clarinet Trio, Op. 114

Mar. 27 STRAUSS: *Also sprach Zarathustra*

8:00 pm New York Philharmonic

Mar. 6 Zubin Mehta conducts the World Premiere of *Fantasia on an Ostinato*, by John Corigliano; Bartok's Violin Concerto No. 2, with soloist Itzhak Perlman; and the Symphony No. 2 by Brahms.

Mar. 13 Zubin Mehta conducts the Piano Concerto No. 1 in C, Op. 15, by Beethoven, with soloist Murray Perahia; and the Symphony No. 8 in C Minor, by Anton Bruckner.

Mar. 20 Erich Leinsdorf conducts the Sonatina No. 2 in E-flat (andante and finale), by Richard Strauss; Debussy's *Images*; and the Symphony No. 2 in C, Op. 61, by Schumann.

Mar. 27 Erich Leinsdorf conducts Mozart's Symphony No. 41 in C, K. 551 ("Jupiter"); the Fantasy for Piano and Orchestra (1889), by Debussy, with soloist Yefim Bronfman; the Hungarian Fantasy for Piano and Orchestra, by Franz Liszt, also with Mr. Bronfman; and a selection of waltzes by the Strauss family.

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath humor.

10:02 pm American Jazz Radio Festival

Another season of the finest live performances from jazz clubs, concerts and festivals throughout the country.

Mar. 6 An outdoor concert by saxophonist Willis "Gator-Tail" Jackson, recorded in Washington Park, New Jersey.

Mar. 13 The avant-garde sounds of the Bobby Bradford Mo'et, featuring legendary clarinetist John Carter, are heard in a concert recorded in Albuquerque, New Mexico.

Mar. 20 At home with both singers and instrumentalists, pianist Tommy Flanagan and his trio join vocalist Carol Sloane. Later they are joined by trumpeter Clark Terry and trombonist Bob Brookmeyer.

Mar. 27 This week, a performance from Buffalo, New York's Tralfamadore Cafe featuring alto saxophonist Richie Cole, followed by the exciting fusion sounds of the group C'est What.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off



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Events: March 1 John Lee Hooker and the Coast to Coast Blues Band; Prime Time HARBOR HALL 8 PM

March 21 Sukay - Music of the Andes, HARBOR HALL 8 PM

March 27 - 28 Bandon Playhouse "Writers Dream of Being Heroes, Heroes Dream of Being Gods" 8 PM HARBOR HALL

Free Stormwatcher Lectures
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SATURDAY

*by date denotes composer's birthdate

6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon.

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning. Includes:

8:30 am Diana Google Commentary

9:00 am Bioregional Report A weekly report on environmental, social, cultural and economic issues affecting the KSOR listening area. Produced by the Siskiyou Regional Education Project and funded by the Carpenter Foundation of Medford.

9:30 am Northwest Report Steve Forrester with a brief summary of news from Washington, D.C., as it affects the Northwest.

9:45 am Calendar of the Arts

10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Vener Plant in Klamath Falls.

Mar. 7 Tommy Dorsey vs. Glenn Miller Recordings of the same tunes by two popular bands during a two-week period in 1940, including "Fools Rush In," "Devil May Care," and "Yours is My Heart Alone." (Note: This program begins at 9:00 am, due to the unusually early Met start time.)

Mar. 14 Basie and Rushing Selected recordings by the great blues singer Jimmie Rushing with the Basie band.

Mar. 21, 28 To be announced.

11:00 am Metropolitan Opera

Live from New York City, the complete broadcast season of the Metropolitan Opera.

National funding provided by Texaco, Inc. Local broadcast funded by Sun Studs of Roseburg, and Sun Plywood of Coos Bay.

Mar. 7 Die Walkure by Richard Wagner. This new production features James Levine on the podium, and the cast includes Hildegard Behrens, Jeannine Altmeyer, Brigitte Fassbaender, Peter Hofmann, Donald McIntyre, and Aage Haugland. (Note: This week's opera begins at 9:30 am.)

Mar. 14 Boris Godunov by Mussorgsky. James Conlon conducts. The cast includes Stefka Mineva, Martti Talvela, Vladimir Popov, Robert Nagy, Franz Mazura, and Paul Plishka. (Note: This broadcast begins at 10:30 am.)

Mar. 21 Carmen by Bizet. James Levine conducts, and the cast includes Agnes Baltsa, Ileana Contrubas, Jose Carreras, and Samuel Raney. (Note: This week's opera begins at 10:30 am.)

Mar. 28 Turandot by Puccini. This new production by the Met is conducted by James Levine. The cast includes Eva Marton, Leona

Mitchell, Placido Domingo, and Paul Plishka.

2:00 pm San Francisco Symphony Orchestra

Another season of broadcast concerts by the San Francisco Symphony under the baton of Music Director Herbert Blomstedt.

Mar. 7 Erich Leinsdorf conducts *Transfigured Night*, Op. 4, by Arnold Schoenberg; Ravel's Piano Concerto in G, with soloist Alicia de Larrocha; and Dvorak's Symphony No. 9 ("New World").

Mar. 14 Edo de Waart conducts *The Pleasure Dome of Kubla Khan*, by Charles Tomlinson Griffes; the Symphony No. 2 ("Cello Symphony"), by Ellen Taaffe Zwillich; and Rachmaninoff's Symphony No. 2 in E Minor, Op. 27.

Mar. 21 Herbert Blomstedt is joined by the San Francisco Symphony Chorus and soloists in a single work: Beethoven's *Missa Solemnis*.

Mar. 28 Edo de Waart conducts a single work, Mahler's Symphony No. 7 in E Minor (1905).

4:00 pm Studs Terkel Almanac

Author, critic and master interviewer Studs Terkel hosts this weekly best from his daily Chicago radio series, including interviews and readings.

Mar. 7 Studs talks with author Jimmy Breslin on his most recent book, *Table Money*.

Mar. 14 Poet Lisel Mueller and the Ragdale Ensemble perform and discuss the Ragdale Arts Colony.

Mar. 21 Journalist Lawrence Weschler discusses two books from Poland: *Shielding the Flame*, by Hanna Krall, and *Letters from Prison*, by Adam Michnik.

Mar. 28 Studs interviews members of the Kronos Quartet.

5:00 pm All Things Considered

6:00 pm A Prairie Home Companion

Funds for local broadcast are provided by The Medford Mail Tribune; Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center of Medford; and Mid-Oregon Printing of Roseburg.

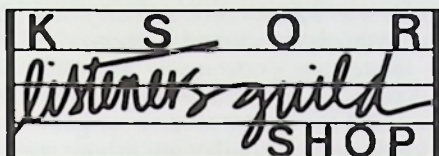
8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

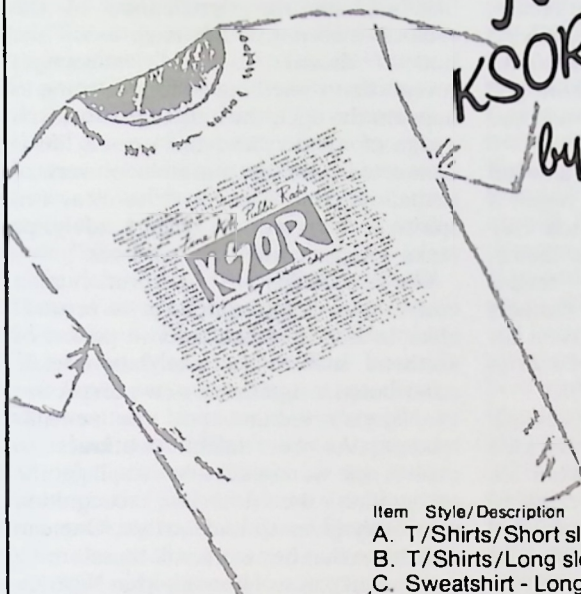
10:00 pm The Blues

Your host is Mick Eaton.

2:00 am Sign-Off



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Princess (continued from page 11)

rough-textured reptitious pattern on the *oba's* robe is Olowu's own hand print, a symbol of an individual's success. The *oba's* hand was equated with the well-being of the whole kingdom. When this non-conventional sculpture was presented to the community, Olowu recalls, "The people's response was gratifying and my work was much appreciated." With humor she admits, "When I finished the '*Oba*' portrait, I sat on his lap and had my photo taken."

In contrast to several monumental images of male power, Olowu began a series of diminutive 9-by-12-inch clay sketches cast in bronze on the theme, "Mother of Many." These tender sketches of pregnant women or mothers with children served as preparation for her universal "Zero Hour," one of a series of six life-size images begun in 1983.

"Zero Hour" represents a personal, dramatic interpretation of "a mother's life during labor as she hovers between life and death." Olowu also incorporated many Yoruba ritual details connected with pregnancy. "When a woman is in labor," Olowu told me, "she must sit on something hard and strong against which she can push." In her sculpture, the arm of the expectant mother's chair contains the design of a mortar, an elongated stone used for grinding grain or cassava, as mortars are applied to the thighs and spine as a symbolic gesture of strength and to alleviate a woman's pain. Olowu remembers that she was pregnant while creating this sculpture, but insisted on working until the last hour of her pregnancy as "I didn't want to leave my work in an unfinished stage so that it could spoil."

In contrast to the monumental and universal images of maternity, the theme of aggression dominated Olowu's work of 1984. "Nude Children," a life-size sculpture, was inspired by her own boys' mischievous play. Olowu enjoys her children and admits, "For a time I was crazy about using a lot of children for my work."

The bronze "Soldiers of the Biafra War" offers a disturbing conclusion to youthful aggression as two young men

support each other beside a fallen comrade, a solemn commentary on the tragedy of war with no winners.

Reverting once again to traditional themes, Olowu produced five ceremonial vases that remain in their original wax form, awaiting funding for bronze casting. She explains the significance of the symbols incorporated in each vase: "the bird of disaster, or god's messenger reveals that something terrible is going to happen: the tiger, the king of the forest, is a sign of royalty; and the tree of life is connected with the curative powers of herbalists, their ability to drive away evil spirits, to help women deliver safely, or make witches confess their crimes."

Olowu's ability to interpret human emotions in sculptural form is remarkable. In her brief but intense period of aesthetic maturation, she has already contributed a significant new perspective to Nigeria's culture, yet, she remains modest. As her talent continues to evolve, one wonders if Olowu will get the recognition she deserves, recognition previously given to male artists. One can only hope that her work will be assured a permanent place of honor within Nigerian society and our world art heritage.

Betty LaDuke teaches art at Southern Oregon State College and is a regular contributor to the Guide.

Belle in Japan (contd. from p. 14)

struggle with how to be independent and have both a career and a family. The career of being a wife and mother is a part of that form-oriented tradition so strong in Japan. Before a girl gets married, she is supposed to be shy, so shyness is cultivated, and many of the girls we met were shy and giggly. Sometimes it's hard for a woman to lose that attitude when she grows up."

"One of the main designations of Japanese culture," Kidder said, "is that things are done as a group." There is a Japanese saying: "No one ahead, no one behind, all together." The emphasis is always on the group, never on the individual, as it is here; consequently there is no sense of letting a person be alone. That was sometimes hard on these two independent, career-oriented Amer-

ican women, but they said that their interpreter, Emiko, a woman of unusual independence in Japan who had studied at an American University, was aware of this difference between the West and Japan and tried to accommodate to it.

Living is fast-paced in Japan. "The Japanese stay vertical and move," Kidder said. But they make a special time for moving slowly, as in the tea ceremony. Because it is a crowded country, perhaps, a feeling of sparsity has to be created — in the grace of the tea ceremony, the focus on detail in a Japanese garden, the stately slowness of Noh theatre, the empty space on a dish around a small serving of one kind of food.

"No culture is a Utopia," Kidder said. "There is always something to learn from each other." True, and what Barbara Kidder and Melissa Watt had learned from Japan set me on fire to go there, too. I want my horizons to snap open, as theirs had done. Won't some Japanese Fulbright professor listen to my radio commentaries and decide to sponsor me for a speaking tour of Japan? Please?

Diana Coogle's commentaries are heard on KSOR each Saturday at 8:30 am.

Ballet (continued from page 21)

again written two new scores for this year's repertoire. One called "Suite on Three Centuries," is certain to stir the viewer's imagination, if Hyrst's lively description is any indication. "Tango," the other original score, continues Young's exploration of ballroom rhythms for ballet interpretations. Young's "Polonaise" was introduced in last year's programs.

The State Ballet will again draw on talent coming from a wide area to swell the dance company's ranks. And plans include a guest artist.

"Guest artists, as used by other companies, usually do their own thing, then leave," says Hyrst. "We don't have that policy. We follow the Royal Ballet's system where the guest artist must be part of, and be knitted into, the complexity of the existing repertoire." Hyrst feels that artists who do not subscribe to this view are to be avoided, because they often have a different style, form

no relationships to the other dancers, and the dialogue is missing.

"We are not a decoration for a prima ballerina from somewhere else!" he says. "We want to be able not only to enhance her or him, but have him or her enhance us." Artists who join the company for the summer season, according to Hyrst, are good when they arrive, but better when they leave. Hyrst's stress here is on the word "artist" rather than "dancer."

One senses that the impetus for a tremendous leap forward is present. Now that the company has a solid foundation, Hyrst says the time is ripe to expand its framework. The ballet company's present board is instrumental in mounting productions. The founders are working toward the day when there will be an executive committee whose members will bring their specific skills to bear on the future of the company. Managerial and financial stability are a must to sustain the next period of growth.

"We need more people to support the company who have a vision — whose philosophy is akin to ours, in tune with what we've already done — and go forward with new ideas!" says Hyrst.

Keeping the vision and the philosophy intact, preserving the professional integrity associated with the company, are overriding commitments for Hyrst and Gaumont. Staying with that commitment while transferring to others large chunks of responsibility for the well-being of the company, is a balancing act — a balancing act that *could* be executed beautifully. And one that the Rogue Valley and the world beyond will applaud, just as they have applauded the feats of the State Ballet of Oregon so far.

Hildegard Bragg of Ashland, is a curriculum developer and a teacher in gifted and talented education.



Diane Gaumont

Archaeologist

Through the winter of hard rains
he camps on the flood plain
where the Shasta pit-homes stood.
When the creek is in flood, the nights ring
with the cries of boulders shouldering each other.
In his dreams, the stones call out to him.
Each dawn he probes the outwash
for scrapers, blanks, flakes,
the rare oval of dentalium.

Arrowheads work their way
through the earth, pierce the surface,
wanting to be found,
to be held again by a human hand.
He understands. Fingers them.
His thumb comes to know edges,
his tongue the iron taste of blood.
Stones become his bread. They feed him.
Grey loaves all around him.

He finds a cache of river cobbles
in a meadow off Dead Indian Road.
Game stones or spirit stones.
Who knows?
He gathers up the bones of answers.
Each one speaks a name
that petrifies his tongue,
dry pebble in the bed of his mouth.
His eyes harden.

When he unearths a mano,
he holds it in his hand
until his wrist aches with the weight,
thinking of a woman grinding acorns
in the oak woodland above Emigrant Creek,
giving herself up to the work
until her patience and her steady strength
wear down the very stone,
rounding it like water flowing.

She speaks to him
as water speaks to stone.
Softly. Ceaselessly.
Leads him to the spring
that rises from black rock.
Enough stones in his pockets
to sink him, he kneels on the bank
and drinks. Water alive in his throat.
Charged. Carbonate.

He looks up at the last light
on the sharp face of the mountain,
a honed edge scraping the sky.
Sits still as stone.
Hard things his study.

— for Jeff LaLande

Siskiyou Winter

The bed is cold. We wake worn
from the night-long search for warmth.
Day after day, clouds hide the mountain.
Bushes huddle under the snow like animals.
The tree limbs wear casts of ice.
The pipes are white with bandages.
Grass cracks beneath our feet.
Our breath floats away like spirits.

The wind knows each crack in the house,
flows through the rooms like a river.
We stuff an old nightgown
between the threshold and the door.
In the cold kitchen, we leave the faucet open,
a slow trickle to keep the pipes from freezing.
All day it drips in the sink,
an irregular heartbeat.

Each night we take the poker
and stroke to life the coals
in the belly of the stove,
and on the ashen bed we lay
madrone and oak, slow-burning wood
cut in the heart of summer.
We shut the black door tight,
and hope it will hold fire.

for George Kramer and Joyce Van Anne

Beauty

Beauty took him to the lake
where the pelicans drifted together,
light as snowflakes.

Beauty took him to the rocks
the Modocs marked with signs
he could not read.

At the ranch on the alkali flat
where nothing took root,
he felt Beauty's life beneath his thighs,

saw himself in her shining eye.
In that farmyard,
Beauty marked him as her own:

Crushed his hand with her great hoof.
Crushed his nails into his flesh.
Crushed his flesh into the dust.

He mastered his pain to cry,
"Go on, Beauty, go on."
And she stepped over him.

He wept, but didn't blame her.
Bleeding, he forgave her.
Poor old Beauty, he called her.

All his life he bore, uncomplaining,
the brute weight of Beauty,
the lunular stigma on his palm.

Ashland writer **Nan Hannon** has studied with Vern Rutsala at Lewis and Clark College, and with Ursula Le Guin at the Institute for Creative Writing. Her poems have appeared in literary magazines, and she was a second place winner in the Oregon State Poetry Association Com-

petitions in 1984, 1985, and 1986. Her poetry chapbook, *X-Ray Visions*, is distributed by the Ohio Poetry Center. This spring she will teach a Poetry Writing Workshop through the SOSOC Continuing Education program.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9

1 Concert: John Lee Hooker and the Coast to Coast Blues Band: Prime Time
8 pm Harbor Hall
210 East Second Street, Old Town
(503) 347-9712 **Bandon**

1 Exhibit: "Past and Present" Exhibition of works from artists who have volunteered for work at the Coos Art Museum and from the Coos Artists League. Tues-Fri 11 am - 5 pm; Sat-Sun. Noon - 4 pm.
Coos Art Museum, 235 Anderson
(503) 267-3901 **Coos Bay.**

1 thru 7 Exhibit: Black and White Photographers, Bradford, Fitzgerald, Korbolic, Webb. Tues-Sat. Noon - 4 pm
Free admission. Grants Pass Museum of Art, Riverside Park.
(503) 479-3290 **Grants Pass.**

1 thru 13 Exhibit: Coos County Women's Art Exhibition. All media represented. To coincide with Women's History Week Eden Gallery. Southwestern Oregon Community College
(503) 888-2525 **Coos Bay.**

1 thru 31 Exhibit: Umpqua Community College Student/Faculty Show. A combined show of current work by Umpqua Community College art teachers and students. Mon-Fri. 1 - 5 pm.
UCC Art Gallery
Umpqua Community College
(503) 446-4100 **Roseburg.**

1 thru 31 Wings Over Water Festival: Exhibit and Sale of Woodcarvings Sponsored by the Klamath Downtown Association and the Klamath Art Association Gallery.
Klamath Art Association Gallery.
120 Riverside Drive
(503) 882-8888 **Klamath Falls.**

1 thru April 2 Exhibit: Ceramics and Watercolors: Patrick Horsley, Dave & Boni Deal, Lillian Pitt, Pam & Kelly Donaldson, Vance Petty, Janit Brockway, Judy Hoiness. Frame Design and Sunbird Gallery, 836 NW Wall
(503) 389-9196 **Bend.**

1 5, 6, 7 Play: The Cherry Orchard by Anton Chekhov. A timeless masterpiece of humor and pathos that Chekhov himself termed a "comedy" about an aristocratic Russian family unable to cope with the dawn of a new era. All performances at 8 pm except 2 pm matinee on March 1. \$5, \$4.50 for seniors and students. Dorothy Stolp Center Stage Southern Oregon State College
For reservations
(503) 482-6348 **Ashland.**

2 thru 20 Exhibit: Art Faculty Exhibit
Reception: March 4, 7-9 pm
Stevenson Union Gallery
Southern Oregon State College
(503) 482-6465 **Ashland**

2 thru 31 Exhibit: Doreen Walsh, batik artist from Ashland. Wiseman Gallery
Rogue Community College
(503) 479-5541 **Grants Pass**

3 Concert: Viola, Piano and Oboe Trio
A chamber concert featuring faculty from the University of Oregon School of Music. 8 pm. \$3 general.

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(503) 882-6321 **Klamath Falls.**

- 4 **Concert: Roseburg High School Vocal Concert.** 7:30 pm. Jacoby Auditorium Umpqua Community College (503) 440-4600 **Roseburg.**
- 5 **Concert: Slavenian Master Singers** Presented by Roseburg Community Concert Association. 8 pm. Jacoby Auditorium Umpqua Community College (503) 440-4600 **Roseburg**
- 5 **Exhibit: Watercolors, Clay & Wood by Jack Teeters.** Hours: 10 am - 5 pm Rogue Gallery, 40 S. Bartlett (503) 772-8118 **Medford**
- 5 **Concert: Mr. Jack Daniel's Original Silver Comet Band.** Part of the Big Five Series. This 14piece band of Tennessee musicians brings to life the sights and sounds of a vanished era in American musical history of Small Town Bands of 50 years ago. Musician-actor-historian David Fulmer has re-created a form of Musical Americana that no longer exists. 7:30 pm COS Theatre. Tickets: \$5/\$6/\$7. College of the Siskiyou, 800 College Avenue (916) 938-4462 **Weed**
- 5 **thru 8; 13-15 New Play: The Foreigner** Presented by the Umpqua Actors-UACT 8 pm; except at 2 pm on 8th and 15th. Whipple Fine Arts Theater Umpqua Community College (503) 440-4600 **Roseburg.**
- 6 **Concert: Banish Misfortune** 7 pm OIT Auditorium. \$5; \$3 students/seniors. Oregon Institute of Technology (503) 882-6321 **Klamath Falls.**

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- 6 **Concert: SOMEA Instrumental Solo and Ensemble.** 8 am - 5 pm. Music Recital Hall Southern Oregon State College (503) 482-6101 **Ashland.**
- 6 **7 & 8 Women's Art Festival** Umpqua Valley Arts Center 1624 W. Harvard Boulevard (503) 672-2532 **Roseburg.**
- 6 **7; 13; 14; 20; 21; 27 & 28 Play: Snow White & The Seven Dwarves.** A Children's Theater Presentation A P.A.C.T. Production. Directed by Scot Douglas. 8 pm, plus 3 pm matinees on 8, 15, 22 & 29. On Broadway Theater 226 So. Broadway (503) 269-2501 **Coos Bay**
- 6 **thru April 19 Exhibit: Student Exhibition** Works from students in secondary education throughout Southwestern Oregon. Reception: March 6, 5:30 pm Hours: Tues-Fri 11 - 5; Sat & Sun. 12 - 4 Coos Art Museum, 235 Anderson (503) 267-3901 **Coos Bay.**

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- 7 **Concert: Southern Oregon Youth Orchestra.** 7 pm. Music Recital Hall. Southern Oregon State College (503) 482-1257 **Ashland.**
- 8 **Concert: Symphonic Band and SOSC Watch Concert.** Max McKee, Conductor 2 pm. Music Recital Hall. S3/S2 Southern Oregon State College (503) 482-6101 **Ashland.**
- 8 **Meeting: Umpqua Valley Quilters' Guild** 10 am Umpqua Valley Arts Center 1624 W. Harvard Boulevard (503) 672-2532 **Roseburg.**
- 8 **15, 22 & 29 Play: Snow White & The Seven Dwarves.** A Children's Theater Presentation. A P.A.C.T. Production. Directed by Scot Douglas. 3 pm matinees; plus 8 pm 6-7; 13-14; 20-21; 27-28 On Broadway Theater 226 So. Broadway (503) 269-2501 **Coos Bay**
- 9 **Concert: Disneyland Dixieland Band** Sponsored by Umpqua Community College. 8 pm. Jacoby Auditorium Umpqua Community College (503) 440-4600 **Roseburg.**
- 9 **Jury Day: Accepting Fiber Art Work** 10 am to 6 pm. The Websters 10 Guanajuato Way (503) 482-9801 **Ashland.**
- 10 **Concert: Jazz Concert; Stuart Turner, Conductor.** 8 pm. Music Recital Hall S3/S2 Southern Oregon State College (503) 482-6101 **Ashland.**
- 10 **thru 29 Exhibit: National Watercolor Society; June Carlson, Oils; Loretta Robertson, Ceramic Sculpture; James Bowlin, Mini Decoys.** Tues-Sat. Noon - 4 pm. Free admission Grants Pass Museum of Art Riverside Park (503) 479-3290 **Grants Pass.**
- 10 **thru April 1 Exhibit: Watercolors by Guy Robinett** Umpqua Valley Arts Association 1624 W. Harvard (503) 672-2532 **Roseburg.**
- 11 **High School Band Concert Festival** Sponsored: Oregon Music Education Association. 9 am - 3 pm. Community welcome. Jacoby Auditorium Umpqua Community College (503) 440-4600 **Roseburg.**
- 12 **Seattle Mime Theatre** Sponsored by the Music Enrichment Association. 7:30 pm. Marshfield Auditorium. 10th and Ingersoll (503) 269-7412 **Coos Bay.**
- 12 **Concert: Peter Nero, Pianist** Sponsored by the Jackson County Community Concert Association. Doors open at 7:15 pm; concert at 8 pm South Medford High School Auditorium 815 S. Oakdale (503) 773-5992 **Medford.**
- 12 **Lecture: "Modern Chinese Writers in a Changing Society" by Wendy Larson.** Writers and their writing in the years since Mao, with an emphasis on women. Presented by the U of O Forum 7:30 pm Mary Phipps Center Southern Oregon State College 229 N. Bartlett (503) 772-2980 **Medford.**
- 13 **thru 31 Exhibit: Umpqua Valley Watercolor Society.** Reception: March 13, 7 - 9 pm. Umpqua Valley Arts Center 1624 W. Harvard Boulevard (503) 672-2532 **Roseburg.**
- 14 **Sweet Adelines Annual Stage Show Extravaganza.** 8 pm. \$5 general, \$4 children/seniors. Josephine Josephine County Fairgrounds Pavilion. (503) 474-2866 **Grants Pass.**
- 14 **Meeting: Watercolor Society** 2 pm. Umpqua Valley Arts Center 1624 W. Harvard Boulevard (503) 672-2532 **Roseburg.**
- 15 **Choirs Concert: Dr. Margaret Evans, Conductor; Ellison Glatly, Conductor** 8 pm Music Recital Hall. S3/S2 Southern Oregon State College (503) 482-6101 **Ashland.**
- 16 **"Susanne Homes" A dramatic presentation by Shirley Patton. Followed by a reception at the Chappell-Swedenburg House Museum.** Sponsored by the Southern Oregon Historical Society. Noon. Free admission. Dorothy Stolp Stage Southern Oregon State College (503) 899-1847 **Jacksonville.**
- 17 **Junior High School Choir Concert Festival** Sponsored by the Oregon Music Educators. 9 am - 3 pm. Community welcome. Jacoby Auditorium Umpqua Community College (503) 440-4600 **Roseburg.**
- 17 **Concert: Winter Concert Choral Program** 8 pm Jacoby Auditorium Umpqua Community College (503) 440-4600 **Roseburg.**
- 17 **Concert: Northwest Bach Ensemble** Guest Artist: Margaret Evans performs *Pasacaglia* in C Minor BWV 582; plus music from several members of the Bach family. 8 pm. Music Recital Hall \$8 general, \$7 student/senior The Northwest Bach Ensemble Southern Oregon State College (503) 482-5017 **Ashland.**

- 21 Concert: Sukay, music of the Andes**
8 pm Harbor Hall.
210 East Second Street, Old Town
(503) 347-9712 **Bandon.**
- 25 Book and Breakfast**
Douglas County Justice Hall Cafeteria
6:30 am
(530) 440-4310 **Roseburg.**
- 25 Concert: Linfield College Choir**
7:30 pm Jacoby Auditorium
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 25 Meeting: Umpqua Valley Weavers Guild**
10 am Umpqua Valley Arts Center
1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**
- 27 and 28 Umpqua Valley Barber Shop Show** 8 pm Jacoby Auditorium
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 27 28, April 3, 4 Play: The Unsinkable Molly Brown** By the COS Drama and Music Departments. 8 pm. \$4/\$2.50
Matinees for School Groups on March 31 and April 1
College of the Siskiyou
800 College Avenue
(916) 938-4462 **Weed.**
- 27 28, April 3 & 5 Play: "Writers Dream of Being Heroes - Heroes Dream of Being Gods"** M.A. Kranick's adventure-comedy about a writer who falls into her own fantasy novel. Magic, dragons, special effects and many surprises by the Bandon Playhouse and Bandon Youth Theatre with music composed and conducted by Charley Anderson. \$2 children, \$3 students and \$5 adults Harbor Hall
210 East Second Street
(503) 347-2312 **Bandon.**
- 29 Concert: The Earl Rose Trio**
Classics, standards, current hits and Earl Rose's own compositions. This concert is part of the Gold Beach Community Concert Association's annual membership drive.
For more information:
(503) 247-2004 (eves.) **Gold Beach.**
- 30 Concert: Canterbury Trio with David Jolley, Horn.** Sponsored: Jackson County Community Concert Association
Doors open 7:15 pm; concert at 8 pm
South Medford High School Auditorium
815 S. Oakdale
(503) 773-5992 **Medford.**
- 31 Fine Arts Day**
College of the Siskiyou
800 College Avenue
(916) 938-4462 **Weed.**

- 31 thru April 18 Exhibit:**
Jim Gandee, Acrylics
Tues-Sat. Noon - 4 pm. Free admission
Grants Pass Museum of Art
Riverside Park
(503) 479-3290 **Grants Pass.**

Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

Guide Arts Events Deadlines

May Issue: March 15

June Issue: April 15

July Issue: May 15

Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.
Mail to: KSOR Calendar of the Arts
1250 Siskiyou, Ashland, OR 97520.

Writers Dream of Being Heroes

Have you ever wondered what would happen to a writer if she fell into her own fantasy novel?

That is the subject of the upcoming Bandon Playhouse/Bandon Youth Theatre production "Writers Dream of Being Heroes — Heroes Dream of Being Gods," written and directed by Mimi Kranick, and scheduled to open March 27 at Harbor Hall.

It is the story of Anna Cleavinger (played by Nancy Peters), a fantasy writer plagued by a demanding agent (Ed Orris) and a skeptical brother (Jim Parker), who suddenly wakes up to find herself trapped in her own story.

There she meets Artimus the Mercenary (Jason Tree), a charming rogue who saves maidens and fights dragons (for a fee) and Helios, the Evil Master of Gono (played by Mark Tierney).

Artimus has his own band of "merry men" played by Jim Parker, Jon Yost, Joe Johnston, Mike McClure-Barduhn, Kathy Richardson and Mardi Martin, while the evil Helios surrounds himself with deformed Henchmen, played by Lorna Salt, Theresa Williams, Kate Hundley, Cindy Burch, Melissa Durel, Theresa Thompson, Marcie Peters and Nicole LaMare. The Narrator (Bobby Aasen) who tells the story to a young prince (Derrick Kranick) adds his own brand of fun as Anna and Artimus get themselves in and out of problems, aided by the Henchman, Glad (Donna Yost).

The play has special effects, magic, elaborate make-up and lots of surprises for young and old alike. Charley Anderson, conductor of several musical events in Bandon, has written an original score for the play. The producer is Kathy Richardson; Technical Director is Bill Sipes of the Bandon Youth Theatre.

The production opens with a dinner theatre evening on March 27th. Other performances are March 28th and April 3rd, and a matinee on April 5th. Tickets at Coast to Coast in Bandon. Dinner theatre reservations at 347-9712.

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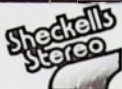
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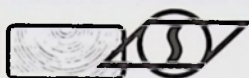
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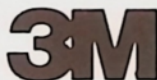
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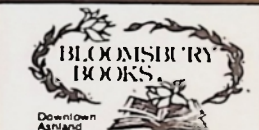
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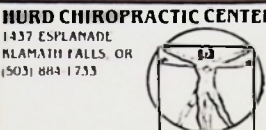
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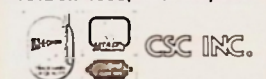
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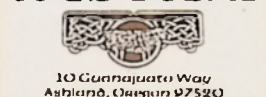
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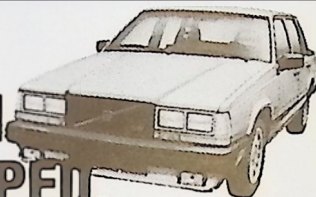
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